

Collaborating On A New Musical

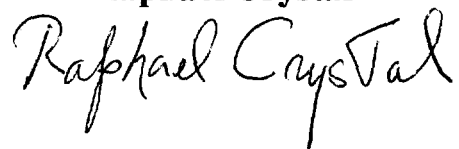
An Honors Thesis (HONRS 499)

by

David Brian Geary and Natalie Ellis

Advised by:

Raphael Crystal

A handwritten signature in black ink that reads "Raphael Crystal". The script is cursive and fluid, with the first name "Raphael" and last name "Crystal" written in a single continuous line.

Ball State University

Muncie, IN

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Collaborating On A New Musical

For our Honors creative project, we participated in a seminar that was sponsored by the Virginia B. Ball Center For Creative Inquiry. The focus of the seminar was to create an original work of theatre. We collaborated with thirteen other theatre students, along with faculty advisor, Raphe Crystal and lyricist/director, Deloss Brown, to produce an original musical based on the play, *Love's Labor's Lost*, by William Shakespeare. The piece was then showcased in New York City at the John Houseman Studio Theatre as well as the Muncie Center for the Arts.

The prospect of writing, producing and directing an original musical was an idea that greatly intrigued us. This project allowed us to investigate all areas of theatre, including those that we are familiar with as well as other facets we have not yet explored. We were also excited about sharing our experience with other theatre students and patrons of the arts. We feel this project is the perfect capstone to our training in musical theatre. Our creative project is a culmination of our experience resulting in three parts: a visual display documenting the process, the performance of the final work, and this written evaluation of our experience.

Performing any work of theatre is a challenge, but it is nothing in comparison to performing a work of theatre that you have been a part of since its conception. Artists tend to be very sensitive about their work but we have learned to be flexible in order to produce a cohesive product that reflects the best in everyone involved. Within this project, we have included our script in its various stages of development. We also included several other aspects of our creative process.

A Typical Day's Work

Starting on January 8, 2001, we, along with the rest of our classmates in the seminar, met from 1:00-5:00pm everyday in either the Kitselman Center or the Muncie Center for the Arts. We would begin our daily routine by meeting at the Arts and Communications building to caravan over to our meeting place for the day. Our days were jam-packed with reading, research, composition and of course, **a lot** of group discussion.

In this section we included handouts stating many of our duties and some sample daily schedules.

Natalie

Love's Labour's Lost Seminar

Introductory Remarks- 1/8/01

*We will be learning about the process of creating a musical by actually doing it. We begin with the text of Shakespeare's *Love's Labour's Lost*, a concept for turning it into a musical, and a number of songs at various stages of completion.

*The concept will be expressed in an outline, which includes song ideas, and a list of characters with their descriptions. Both of these will be continuously updated.

*We will start by making cuts in the scenes, arranging them to lead into the songs, and introducing some contemporary dialogue, in keeping with the idea that the play is taking place both in Shakespeare's world and our own.

*Each member of the group will be assigned one scene. He/she will be responsible for initially inputting the scene in MS Word, making cuts, and supervising improvisatory work on the scene that will be the source of new dialogue. That person will also function as a sub-director for that scene. (To facilitate this process, the person in charge will not be in that scene.)

*Each member of the group will also be responsible for developing his/her character description. This will eventually include the character's "back story" (i.e. past history), goals, motivations, changes, etc., as well as background material relating to Shakespeare's sources for the character and, where appropriate, the theatrical history of the character.

*Each member of the group will also be given responsibilities in design, administrative, and other areas. In each area there will be a series of deadlines and reports to be submitted.

*We will also aim to increase our understanding of the play and Shakespeare's work in general. In this connection each member will be assigned to certain research projects, generally involving books on reserve at Bracken Library. The member will prepare research reports that will become part of a data base available to the group.

*To keep track of all these activities, each member will keep a journal. Daily entries will describe the progress made in all four areas: scene work, character development, design/administration, and research. Journal entries will also describe the member's growth and development, and his/her increasing understanding of the process of creating a musical, and of the Shakespeare play and Shakespeare's work in general.

~ Process of turning a 500 yr. old play into a modern musical

- advantages + disadvantages

Feb. 8 + 9 Read thru w/ DeLozo

Read Making of a Musical by Tri.

Love's Labour's Lost Seminar

Raphe's Remarks- 1/15/01

This week we will institute some procedures to achieve the goals outlined in last week's notes:

*Journals: You should make a journal entry each day, describing your activities and accomplishments, and recording your thoughts about the project. The journals will NOT be public; only I will read them, and I will keep them confidential. If I think that some journal entries should be edited and made available to the group or the public, I will discuss this with the writer. **Journals will be collected each Monday.**

*Character descriptions: You should be developing a written description of your character on an ongoing basis. Initial descriptions should be submitted this **Wednesday (1/17)** and then updated and expanded **each Monday**. Submit these via the "Drop Box" in Blackboard. Meggan will post them on the Blackboard site.

*Design/Administrative functions: Material on these should also be submitted and updated via the "Drop Box." The exact form, and associated deadlines, for these postings will vary from job to job, but the goal will be to keep the group informed of progress in all areas.

*Research: Each member will be assigned certain books to read (as well as microfilms, videos, etc.), and may also be assigned specific research tasks. Research reports should also be submitted via the "Drop Box" and will be posted. Deadlines for these will be announced as we go along.

*Scene work: You should submit your scene via the "Drop Box" **as soon as the initial inputting of data is complete** (for most members, that means now). Revisions should be submitted as you make them, but at least once a week.

Some general remarks:

*Remember that we are developing a new work. This means that many things will be revised or cut in the process. We all have to be flexible and open to change.

*Be honest. If you don't understand something -- a word, a concept, whatever -- say so right away. (Also, of course, use the dictionary or other reference materials, when necessary.) Don't be shy about doing this; we will all have trouble understanding something or other, and it's important to make everything clear. Similarly, if you don't like something -- a procedure, a decision, an artistic choice -- make your opinion known. You may not always get your way, but it's important that we know how everyone feels. But.....

*Be tactful. Try to make criticisms in a constructive way, and don't make them personal. And don't take them personally. Everyone's goal should be to make the project as good as it can possibly be.

*Unexcused absences, lateness, missed deadlines- don't even think about it. Everyone's presence and work will be crucial to everyone else. Let's hold ourselves to a completely professional standard of conduct. Of course legitimate emergencies, illnesses, etc. do come up, but you must keep me and Meggan informed.

Love's Labours's Lost Seminar

Schedule for 1/18/01

1:00	Meeting			Nick finish scene
1:30	Scene work:	I.1	I.3	Natalie, Lisa and Brian finish scenes
2:30	Scene work:	I.2	II.2	
3:30	Scene work:	I.4	I.7	
		OR		
		I.5	II.2	
4:30	Meeting			

First character descriptions are due!

Remember to keep your journal; they'll be collected on Monday.

Dinner with Lee's seminar will be next Thursday (1/25) at 5:00.

Love's Labours's Lost Seminar

Schedule for 1/19/01

1:00 Lunch Meeting

Conf. Rm.

Living Rm.

Work in Upstairs Conf.Rm.

1:45 Scene work: I.5

II.2

Robb, Carey, Leanne, Natalie

2:30 Scene work: I.6

Brad, Jason, Adam, Carey, Liz, Nat.
Leanne

3:15 Break

3:20 Scene work: I.8a

I.3

Carey, Kellie, Katie, Brian, Nat.

4:00 Scene work: I.8b

II.2

Carey, Nick, Liz

4:45 Meeting

Have Act II scenes and Act I scene revisions ready for Monday.

Remember to keep your journal; they'll be collected on Monday.

Dinner with Lee's seminar will be next Thursday (1/25) at 5:00.

Schedule for 1/22/01

2:00 Scene II. vi

2:45 Scene II. iii Scene I. ii

3:30 Scene II. iii

4:15 Scene II. iv

Love's Labour's Lost Seminar

Schedule- 1/23/01

	Theatre	Upstairs	Upstairs
1:00	Scene work: II.1	Music: Hen., Dum., Long.	Writing: Meggan, Leanne, Kellie Tiiu, Lisa
1:30	Scene work: II.5		
2:10	Break		
2:20	Read-thru		
4:30	Meeting		

Last week's journals are due, if you haven't turned them in.

Character descriptions should be updated, expanded.

Assignment: Read Introduction and Chapter 3 in *The Making of a Musical* by Friday.

Love's Labour's Lost

Schedule- 1/24/01

Individual Meetings (at my office)

1:00 Jason
1:30 Kellie
2:00 Leanne
2:30 Tiiu
3:00 Nick
3:30 Adam
4:00 Robb
4:30 Liz

Research Assignment #1

You are to read the assigned book -- or, if specified, chapters -- and write a review that will be posted on the Blackboard site. Your review should summarize the information in the book, especially those things that are relevant to our project, so that members of the group can learn something from reading what you wrote. In addition you can give your views, and evaluation, of the book, so that the reader of the review can decide whether the book is worth reading. Reviews are due on Monday, February 5. Read the book carefully, don't just skim it, and take notes as necessary. Keep me posted on your progress, and if you have questions about the book do discuss them with me.

Jason-	<i>Political Characters...</i> (especially the Beroune chapter)
Brian-	<i>Shakespeare's Rhetoric of Comic Characters</i>
Kellie-	<i>On Directing Shakespeare</i>
Carey	<i>Recycling Shakespeare</i>
Meggan-	<i>Love's Argument</i>
Leanne-	<i>Shakespeare's Comedy of Love</i> (especially the LLL chapter)
Brad-	<i>Shakespeare's Pastoral Comedy</i>
Liz-	<i>Gender In Play...</i>
Tiiu-	<i>Friends and Lovers</i>
Katie-	<i>The Love Story in Shakespearean Comedy</i>
Lisa-	<i>Wooing, Wedding and Power</i>
Nick-	<i>The Structure of Shakespeare's Scenes</i>
Natalie-	<i>Shakespeare's Mouldy Tales</i>
Chris-	<i>Shakespeare's Comedies</i> (especially the LLL chapter)
Robb-	<i>The Evolution of Shakespeare's Comedy</i>
Adam-	<i>Shakespeare's Use of Music</i>

Schedule- 1/25/01

1:00	Lisa
1:30	Natalie
2:00	Katie
2:30	Brian
3:00	Chris
3:30	Carey
4:00	Brad
4:30	Meggan

Meanwhile-

Those who have already met with me should be working on scene revisions. Others should be working on their research projects.

5:00 Dinner

Reminders:

I have not received Week 1 Journals from Nick, Chris, Liz and Carey. If you did not keep a journal for that week, please submit a summary of the week and your reactions.

Monday, 1/29- Second Draft scenes due
Week 2 Journals due
Jason's Video Proposal due

Monday, 2/5- Research Paper #1 due

Thursday, 2/8- Deloss is here
Semi-staged reading of our Second Draft.

Love's Labour's Lost

Schedule- 1/26/01

1:00 Meet in downstairs Conference Room
Watch sequence from *My Private Idaho* (based on scenes from *Henry IV*, pt. 2 and *Henry V*).
Discuss materials needed for website.

Individual Meetings (at my office)

2:00 Meggan

2:30 Brian

Music Rehearsals (in Living Room)

3:00 HENRY/BEROWNE/LONGAVILLE/DUMAINE

4:00 PRINCESS/ROSALINE/KATHERINE/MARIA

If you are not in a meeting or rehearsal you should be working on revising your scene or on your research project.

On Monday, 1/29 we will be at the Arts Center.

Deadlines-

Monday, 1/29	Week 2 Journal Revised scenes Jason's Video Proposal Have read "Introduction" and "The Libretto" in <i>Making of a Musical</i>
Tuesday, 1/30	In a Word File: four-sentence bio*, four-sentence character description, formatted theatrical resume.
Monday, 2/5	Research project #1 (review of assigned book)

*Bio should begin: JOHN DOE (*Hamlet*, *Sound Design*) is.....

Love's Labour's Lost Seminar

Schedule- 1/29/01

Arts Center

	Theatre	Upstairs
1:00	All meet	
1:30	I.1	I.3
2:00	I.2	II.2
2:30	I.4	I.7
3:00	Music:French girls	I.5
3:30	I.6	Music:Mote
4:00	I.8a	Music:Nick,Natalie, Brian
4:30	I.8b	II.2

If you are not in rehearsal you should be working on your research project or your design or administrative assignments.

Tomorrow (Tuesday, 1/30) we will be at the Arts Center again.

Deadlines-

Due today	Week 2 Journal Revised scenes Jason's Video Proposal Have read "Introduction" and "The Libretto" in <i>Making of a Musical</i>
Tuesday, 1/30	In a Word File: four-sentence bio*, four-sentence character description, formatted theatrical resume.
Monday, 2/5	Research project #1 (review of assigned book)

*Bio should begin: JOHN DOE (*Hamlet*, *Sound Design*) is.....

Love's Labour's Lost Seminar

Schedule- 1/30/01

Arts Center

1:00 Rehearse Priscilla songs
Collect/discuss materials due today (bios, char. descriptions, resumes)
Print Act II scenes as needed
Corrections to Act I scenes

2:15 Read Second Draft of Act II

4:00 Discuss Act II - *problems, narrator?, character arcs*

Tomorrow (Wed., 1/31) we will meet at University Theatre at 1:00, for a 2-hour session.

Deadlines-

Week 2 Journals are due.

Fri. 2/2	Letters to agents and casting directors go out
Mon. 2/5	Research paper #1 (book review) is due
Wed. 2/7	Read/walk-through for Don LaCasse and Joe Trimmer
Thur. 2/8	Read/walk-through for Deloss

Love's Labour's Lost Seminar

Schedule- 2/2/01

Arts Center

	Theatre	Upstairs
1:00	ALL: Music	
2:00	ALL: Photos	
2:30	Berowne/Costard	Scenework: II.2,
3:15	Armado/Jaquenetta	Scenework: I.1, I.2
4:00	Mote	Scenework: I.6, I.7, I.8
4:30	ALL: Music Review	

If you are not working on songs or scenes you should be working on your research project or scene revisions.

Format for title of Research Project #1-

Lehman Engel, *The Making of a Musical*, Macmillan Publishing 1977.
Reviewed by John Doe

if reviewing particular chapters-

Lehman Engel, *The Making of a Musical*, Macmillan Publishing 1977:
Chapter 2. The Lyrics
Reviewed by John Doe

Paper should be about two double-spaced pages, and should be informative, summarizing the book in a way that will be useful to other people in the seminar. Your opinions, criticisms, etc. are of interest, but should not be the dominant element.

Paper is due on Monday, 2/5, and can be submitted via the drop-box.

Love's Labour's Lost Seminar

Schedule- 1/5/01

Arts Center

	Theatre	Upstairs
1:00	ALL	
1:45	4 Guys/4 Girls	I.3, II.1
2:30	Berowne/Rosaline	II.5
3:15	Mote/Costard	II.2, II.4, II.6
4:00	ALL	

Please arrive promptly!

If you are not rehearsing you should be working on scene revisions, your research paper if it is not finished, or writing your journal.

Week 3 journals and Research Project #1 are due today.

I did not receive Week 2 journals from Nick, Robb, Liz, Brian and Katie. Please make daily journal entries. This is a very important way for me to keep in touch with you.

Upcoming-

Wed., 1/7 Read-thru for Don LaCasse and Joe Trimmer

Thur., 1/8 Read-thru for Deloss

2/14

2:00 → I.2 II.2 upstairs
2:45 → I.3 4 guys music
3:30 → I.4 I.7
4:00 → I.1 script mtg
4:30 → I.8a

2/15 -

script meeting

Love's Labour's Lost Seminar

Schedule- 2/16/01

Kitselman Center

- 1:15 Lunch meeting
- 1:45 Dance and vocal warmup
- 2:00 Stage 1.5 (Robb as Armado)
- 2:30 Stage 1.8b
- 3:00 Review all staging
- 3:30 Music: 4 guys (if time)
- 4:00 Music: 4 girls (Liz as Rosaline) Music: Jaquenetta (with Chris)
- [4:15 Jason and Adam to KDS (may need ride)]
- 4:30 Music: Show Business

Due on Monday-

Raphe- Bonjour revisions

Robb- preliminary budget format

Brad- preliminary drawings, assemble relevant pictures

Katie- preliminary drawings, assemble relevant pictures

Jason- proposal for documentary

Adam- printout of The Oath

Leanne- dance warmup in writing

Lisa- proposal for alumni reception

Script committee- Scene revisions

Love's Labour's Lost Seminar

Schedule 1/21-1/23

Arts Center

Theatre

Upstairs

Wed. 1/21

1:15

Lunch meeting: Directors- ground plans and props
Contacting Meggan about illnesses
Pictures and resumes
Kitselman dinner on Friday?
Run-thru of Act for Virginia Ball next Tuesday

1:45 Review Prologue

2:00 Work I.1

Chor: IF LOVE ... FORSWORN
NAT/HOL/JAQ/COSTARD/DULL

2:30 Work I.2

Chor: I MET A SPECIAL- MOTE

3:00 Bonjour:Music
Stage I.4

4:00 Work I.8a, I8b

Thur. 1/22

1:15

Lunch meeting

1:30 Work II.1
Chor: SHOW BUSINESS

Stage I.6 (CUPID)

2:30 Stage II.2
Chor: LOVE CAN BE FATAL

3:30 Stage II.3
Chor: BEHIND THE MASK

4:30 Work II.4

Chor: ARMADO/JAQ

Fri. 1/23

1:15

Lunch Meeting

1:30 Stage II.5

2:30 Stage II.6

3:30 Run Act I

5:15 Dinner at Kitselman (?)

Love's Labour's Lost Seminar

Schedule- Week of 2/26/01

M-Th at at the Arts Center

Theatre	Upstairs
M 2/26	
1:15	Lunch- Script committee meets
1:45 Warmup Workshop with Mandy Fox	
2:15 I.8a,b	Choreo: Nick, Leanne, Liz
3:00 II.5	
3:45 I.6	Choreo: IF LOVE, Liz
4:30 Prologue	
T 2/27	
1:15	Lunch
1:30 II.6 (Raphe for Jason)	Choreo: IF LOVE, SHOW BUSINESS
2:10 Work thru Act I	
3:45 Natalie and Brian interview Virginia Ball	
4:00 Run Act I for Virginia Ball, Joe Trimmer, others	
W 2/28	
1:15	Lunch
1:30 II.2 LOVE CAN BE FATAL	Music: 4 Guys
2:30 II.1 SHOW BUSINESS	Music: Kellie, Jason
3:15 II.3 BEHIND THE MASK	Music: Townspeople
4:15 II.4 THUS POUR THE STARS (Nick and Jason to KDS)	
Th 3/1	
1:15	Lunch
1:30 II.5 Shakespeare Scenes/STOP	
2:15 II.6 CIRCLE OF TIME II.7 DAISIES PIE'D	
3:00 Run Complete Show for Don LaCasse, others	
F 3/2	
At Kitselman	
Individual meetings, music and dance brushups, get out mailing	
Schedule TBA	

Script Revisions

Possibly the most challenging part of our work this semester was the adaptation of the original Shakespearean text. We had no idea how we could improve upon the work of one of the greatest playwrights in history. However, we soon came to terms with the fact that we weren't "improving" the text, we were merely updating and using the original text as a vehicle for a new musical that suited the members of our group. We were each assigned a scene to re-write and later direct. This method left the possibility of producing an inconsistent final product that lacked the clarity of a work by one author. We had to combine fifteen different writing styles and although we all had basically the same idea in mind it's nearly impossible for that large of a group to agree upon the overall tone of the script. After each of the scenes were cut and adapted a smaller committee which we were a part of worked to unify the script. The script went through countless drafts during the process. Here are some examples of the different stages that particular scenes went through. The first copy is the original Shakespeare, then a first draft is followed by the final copy.

Love's Labour's Lost Seminar

Scenes and Directors

- I.1. (=I.1.1-184) Director: Kellie. Cast: King, Berowne, Longaville, Dumaine
- I.2. (=I.1.185-315) Director: Leanne. Cast: King, Berowne, Longaville, Dumaine, Dull, Costard, (Armado)
- I.3. (=I.2.) Director: Tiiu. Cast: Armado, Mote, Costard, Dull, Jaquenetta
- I.4. (=II.1.92-277) Director: Nick. Cast: King, Berowne, Longaville, Dumaine, Princess, Rosaline, Maria, Katherine
- I.5. (=III.1) Director: Adam. Cast: Armado, Mote, Costard, Berowne
- I.6. (=IV.1) Director: Robb. Cast: Princess, Rosaline, Maria, Katherine, Holofernes, Costard, (Armado)
- I.7. (=IV.2) Director: Liz. Cast: Dull, Holofernes, Nathalie, Jaquenetta, Costard, (Berowne)
- I.8a. (=IV.3.1-195) Director: Lisa. Cast: Berowne, King, Longaville, Dumaine
- I.8b. (=IV.3.196-380) Director: Natalie. Cast: Berowne, King, Longaville, Dumaine, Jaquenetta, Costard, (Princess, Rosaline, Maria, Katherine) *12 font helvetica stage dir in ()-index*
- II.1. (=V.1) Director: Katie. Cast: Holofernes, Nathalie, Dull, Armado, Mote, Costard
- II.2. (=V.2.1-164) Director: Brian. Cast: Princess, Rosaline, Maria, Katherine
- II.3. (=V.2.165-291) Director: Chris. Cast: King, Berowne, Longaville, Dumaine, Princess, Rosaline, Maria, Katherine, Mote
- II.4. (=V.2.292-530) Director: Carey. Cast: Princess, Rosaline, Maria, Katherine, King, Berowne, Longaville, Dumaine
- II.5. (=V.2.531-800) Director: Brad. Cast: all
- II.6. (=V.2.801-952) Director: Meggan. Cast: King, Berowne, Longaville, Dumaine, Princess, Rosaline, Maria, Katherine
- II.7. (=V.2.953-1003) Director: Jason. Cast: all

Love's Labour's Lost: The Musical

Outline - 1/8/01

ACT ONE

"Prologue" - asks the question: wouldn't it be better if we could escape from the everyday world and devote ourselves to the "higher things?"

1. A country house.

Four young men (Ferdinand -- who is the leader of the group -- Berowne, Dumaine and Longaville) about to graduate from college and scared by the prospect, decide to take a "time-out" and spend the summer reading the books they always meant to read, meditating on the meaning of life, writing poetry and songs, and perfecting their spirits. They rent a cottage in the secluded little town of Eden, Indiana, where they plan to lead an ascetic life and eschew material pleasures, trivial distractions, and the company of women.

Song: "The Rules" (Ferdinand, Berowne, Dumaine, Longaville) - they swear to honor their commitments, and post a sign on the property outlining the rules of their little community. Berowne, voices objections to the renunciatory aspects of their pact, but he is outvoted and agrees to go along, predicting that he will be the last to break the oath.

2. In front of the house.

The local sheriff, Dull, who has been paid by the guys to keep women off the property and, furthermore, arrest anyone caught flirting in the vicinity, arrives with a "perpetrator." Costard, the delivery boy, has been discovered conversing/flirting with Jaquenetta, in violation of the proclaimed ordinances, by Don Armado, a local eccentric who gives lessons in fencing and "chivalry."

Song: "The Charges" (Armado)- The letter "comes to life" as Armado accuses Costard (and Jaquenetta) of indecent behavior.

Ferdinand demands that Costard be taken to jail, and he is led off by Dull, who explains that they have to play along with the summer people in order to encourage tourism.

3. Don Armado's trailer.

Armado tells his apprentice, Mote, that he is in love, and tries to reconcile this with his character as a soldier. (Mote plays the "page boy" in Armado's fencing and chivalry demonstrations.)

Song: "I Met A Special Girl" (Mote) - The page, who obviously has a crush on Armado, mocks Don Armado by pretending that he too is in love.

Dull arrives with Costard and Jaquenetta in tow, so that Armado can positively identify the culprits.

Duet: "See My Eyes" (Jaquenetta, Armado) - Jaquenetta and Armado fall in love.

Dull takes off Costard to prison, and Jaquetta to the country house, where she will do

community service as a housekeeper.

Song(or accompanied recitation): "I do affect the very ground" (Armado) - Armado reconciles his love with his tough-guy attitude, and declares that he will "turn sonnet."

4. Lawn in front of the country house.

Four female French exchange students knock at the door.

Ensemble: "Bonjour" (Princess, Rosaline, Maria, Katherine, Ferdinand, Berowne, Longaville, Dumaine) - the girls and guys exchange pleasantries. In the course of this number it develops that the girls think they have sublet the house for the summer. They propose that they all share the house, but the guys inform them of their vow, and refuse to let them enter.

It is resolved that while the dispute over the house is settled, the girls will camp out on a lot adjoining the property.

Continuation of "Bonjour" (as above) - Each of the guys is attracted to one of the girls. It also appears that the girls share their interests, although their rather cool reception makes them conceal their feelings.

5. The town square.

Song: "Concolinel" (Mote) - Mote overcomes his jealousy and wishes Armado good luck with Jaquenetta, assuring his master that love will brighten his life.

Armado arranges to have Costard released from jail so that he can serve as a messenger. Costard is given a message to deliver to Jaquenetta, and a rather stingy tip for his services.

Berowne runs into Costard and gives him a letter to deliver to Rosaline, together with a more generous tip.

Duet: "I Never Gave A Damn" (Berowne, Costard) - Berowne can't accept the fact that he has fallen in love; he has never let a woman "get to him" before. Meanwhile Costard moons over Jaquenetta, the girl he has known since childhood.

6. The Garden of Eden Medieval Fair.

The French girls, who are becoming impatient with the restrictions imposed on them, decide to pass the time by checking out the Garden of Eden Medieval Fair. Holofernes, a professor at Eden Community College and manager of the annual event, suggests they try out the bow-and-arrow shooting gallery, which features deer cutouts as targets.

Song: "Cupid" (Princess, Rosaline, Maria, Katherine) - As the girls draw their bows they are inspired to adopt some rather aggressive tactics with the recalcitrant guys.

Costard enters and mistakenly delivers the note intended for Jaquenetta to Rosaline. It is read out loud (perhaps this letter also "comes to life" and is sung or recited by Armado), to the distress of Rosaline and Costard, and to the amusement of the others. [Scene needs a forward-looking ending]

7. Elsewhere at the Medieval Fair.

Holofernes, Nathalie and Dull comment on the girls and their shooting skills.

Jaquenetta and Costard enter, with the letter he has delivered to her. Jaquenetta asks Nathalie to read it.

Song: "If Love Make Me Forsworn" (Nathalie, Holofernes, others) - Nathalie begins reading the sonnet intended for Rosaline, obviously moved by the tender feelings which mirror her own unexpressed affection for Holofernes. The professor steps in to "supervise the canzonet," and the sonnet becomes a flirtatious duet and dance that all those present take part in.

The mistake about the letters is discovered and Jaquenetta is advised to bring the letter to the King. She leaves with Costard.

8. A garden behind the country house.

Berowne enters, turning over the problem of his "forsworn" love, when he sees the King approach with a paper, and climbs a tree to observe.

Ensemble: "All In Love" (King, Longaville, Dumaine, Berowne) - The King enters and reads over his poem for the Princess. He sees Longaville approach, hides, and overhears the latter's poem for Maria. Dumaine approaches, Longaville hides, and Dumaine sings of Katherine.

Longaville comes forward to upbraid Dumaine, the King comes out of hiding to chide the two of them, and finally Berowne jumps down to lord it over all three of them. Jaquenetta and Costard enter with the letter. Berowne tries to conceal it, but finally it is revealed that he too is love.

Song: "It's Very Simple" (Berowne, King, Longaville, Dumaine) - Berowne proposes that, since their original vow has collapsed, they determine to vigorously woo and win the girls. They all agree and enthusiastically begin to plan their strategy. In the distance the girls reprise the chorus of "Cupid" -- their plan is working.

ACT TWO

1. The diner in town

Holofernes, Nathalie and the Sheriff are sitting around, telling jokes as they play cards and tune musical instruments. Armado, Mote and Costard arrive, and they all join in a kind of punning word-game, which is combined with a rehearsal of their chamber music ensemble.

Ensemble: "The Feast of Languages/The Eden Valley Chamber Music Society" (Mote, Costard, Armado, Holofernes, Nathalie, Dull)

Armado informs them that they have been commissioned to present a show for the

upcoming festivities at the country house. They decide to present an evening of favorite Shakespeare scenes, and distribute the parts.

2. The girls' camp in the woods.

Each of the girls has received a present, together with a sonnet, from her admirer. They laugh over these attentions, which seem far too cocky and self-satisfied. Next they receive an invitation to a series of festivities, that will begin with a masquerade. The boys ask the girls to wear the favors they have sent them on their costumes, so they will be recognizable. The girls decide to switch favors, to confuse the boys and pay back their rather jokey form of wooing in kind. They speculate on love, and the dark disappointments it can sometimes bring.

Ensemble: "Love Can Be Fatal" (Princess, Rosaline, Maria, Katherine)

3. A field near the country house, set up with tents, a stage, a dance floor OR the local special events venue, perhaps high school gym, Rotary Club hall, etc.

The girls put on their costumes, switch their favors. Mote enters, dressed as a herald, and announces the arrival of the four cavaliers (or whatever) who then enter.

Song: "Behind the Mask" (Mote, King, Berowne, Longaville, Dumaine, Princess, Rosaline, Maria, Katherine) This is a party number, and leads to a wild dance routine in which the four guys pick out their presumed sweethearts; the girls are provocative but enigmatic; there is a "battle of wits" in which the guys are the losers. Finally the girls declare that they must go to the powder room, leaving the guys behind, feeling nonplussed.

4. Outside the powder room.

The girls laugh over this latest encounter, and plan their next moves. The boys arrive in a somewhat sheepish mood, and are dressed down by the girls; the mistaken identities are sorted out, and the boys realize they have been wiseguys.

Song: "Recriminations" (Berowne, Rosaline) Berowne starts off by apologizing, swearing off trickery and fancy phrases, but this gets dfailed as he somewhat illogically blames Rosaline for unfaithfulness. She responds that he couldn't even recognize her; he is attracted to his own image of her, and does not truly know her.

The guys and girls are at odds again as they are called back to see the Shakespeare scenes.

5. The Stage of the Main Pavillion

Ensemble: "Favorite Scenes" (All except Jaquenetta) Mote, Armado, Costard, Holofernes, Nathalie and Dull present their show, accompanied by wisecracks from the guys and more sympathetic responses from the girls (who are put off by the guys' rudeness).

The show is interrupted by Costard's announcement that Jaquenetta is pregnant and Armado is the father-to-be. Armado, enraged, challenges him to a duel.

Ensemble: "Stop! Don't Fight This Duel!"- the guys egg on Armado and Costard; they think this is great sport. Mote urges Armado not to fight the duel. Finally Jaquenetta rushes on and pleads with Armado to stop fighting, and think of his love for her.

The Princess receives an unexpected call on her cel-phone. It is bad news from home: her father has died. She and the other girls decide to return to France immediately ~~and~~, in spite of protests from the boys, as Armado announces that he will marry Jaquenetta.

6. Outside the country house

The girls, suitcases in hand, prepare to say their final good-byes. The boys, feeling that events have forced them to accelerate their plans, all propose marriage. The girls are surprised; they had not rated the boys' intentions so seriously. The boys insist.

Song: "In the Fulness of Time" (Rosaline, others) Rosaline insists that if Berowne truly loves her, he will put off his buffoonish, mocking behavior and spend a year in socially useful, difficult work. If, at the end of that period, he still wishes to propose, she will take him seriously. The other girls make similar answers to their lovers.

The boys agree to these conditions, and they all set off for the train station.

7. The train station.

Armado, Mote, Holofernes, Nathalie, Dull, Costard and Jaquenetta are waiting at the station when the boys and girls arrive, and they offer to present what would have been the final song in their show.

Song: "When Daisies Pie'd" (Armado, Mote, Holofernes, Nathalie, Dull, Costard, Jaquenetta) This song seems to echo the bittersweet mood of the play's ending, placing it in the context of the changing seasons, but assuring the young people that through all life's tribulations true love endures. The number ends on a more upbeat note with a rousing reprise of "Cupid." sung by the entire cast.

THE END

Time: Now
Place: Eden, IN

SCENES AND MUSICAL NUMBERS
ACT ONE

Prologue

"Wouldn't It Be Better?".....Company

Scene 1: The Navarre cottage

"The Oath".....Henry, Dumaine, Longaville, Berowne

"Sit Thee Down, Sorrow".....Costard

Scene 2: The fairgrounds

"I Met A Special Girl".....Mote

"See My Eyes".....Armado, Jaquenetta

Scene 3: The cottage

"Bonjour".....Regina, Maria, Rosaline, Katherine,
Berowne, Dumaine, Longaville, Henry

Scene 4: The fairgrounds

"When Winter Comes".....Mote, Armado

"I Never Gave A Damn".....Berowne, Costard

Scene 5: The archery game at the Medieval Fair

"Cupid".....Regina, Rosaline, Katherine, Maria

Scene 6: Elsewhere at the fair

"Tongue Twister".....Holofernes

"If Love Make Me Forsworn".....Nathalie, Holofernes

Scene 7: The garden behind the cottage

"All In Love".....Henry, Longaville, Dumaine, Berowne

Act One Finale - "It's Very Simple".....Company

ACT TWO

Scene 1: The girls' campsite

Reprise - "Cupid".....Regina

"Love Can Be Fatal".....Katherine, Rosaline, Maria, Regina

Scene 2: Maybelle's Diner

"Show Business".....Dull, Holofernes, Nathalie, Costard, Mote

Scene 3: The ballroom of the Moose Lodge

"Behind the Mask".....Henry, Rosaline, Berowne, Regina,
Longaville, Katherine, Dumaine, Maria

Dance Interlude.....Jaquenetta, Armado

Scene 4: The powder room

"I See the Trick".....Berowne, Rosaline

Scene 5: The ballroom

"Stop!".....Jaquenetta, Company

"The Circle of Time".....Regina, Katherine, Maria, Rosaline

Act Two Finale - "Simple Words".....Company

Act I scene 8b

(Enter Jaquenetta, [with a paper,] and Clown [Costard.] [Berowne begins to exit.]

King

Soft, whither away so fast? A true man, or a thief, that gallops so?

Berowne

I post from love. Good lover, let me go.

Jaquenetta

God bless the King.

King

What present hast thou there?

Jaquenetta

I beseech you Grace, let this letter be read.
Our person misdoubts it. 'Twas treason, he said.

King

Berowne, read it over.

(Berowne, reads the letter.)

(To Jaquenetta.)

Where hadst thou it?

Jaquenetta

Of Costard.

King

Where hadst thou it?

Costard

Of Dun Adramadio, Dun Adramadio
(Berowne tears the paper.)

King

(to Berowne)

How now, what is in you? Why dost thou tear it?

Berowne

A toy, my liege, a toy. Your Grace needs not fear it.

Longaville

It did move him to passion, and therefore let's hear it.

Dumaine

(picking up the papers)
It is Berowne's writing, and here is his name.

Berowne

(to Costard)
Ah, you whoreson loggerhead, you were born to do me shame. –
Guilty, my lord, guilty. I confess, I confess.

[short reprise of ALL IN LOVE]

King

What?

Berowne

That you three fools lacked me fool to make up
The mess.
He, he, and you – and you, my liege – and I
Are pickpurses in love, and we deserve to die.
O, dismiss this audience, and I shall tell you more.

Dumaine

Now the number is even.

Berowne

True, true, we are four. (Pointing to Jaquenetta and Costard.) Will these turtles be gone?

King

Hence, sirs. Away.

Costard

Walk aside the true folk, and let the traitors stay.
[Jaquenetta and Costard pretend to leave- Costard stays and tells Jaquenetta to
bring some of the other townspeople back to eavesdrop on the boys conversation]

Berowne

Sweet lords, sweet lovers, O, let us embrace. As true we are as flesh and blood can be.
The sea will ebb and flow, heaven show his face;
Young blood doth not obey an old decree.
We cannot cross the cause why we were born;
Therefore of all hands must we be forsworn.

King

But what of this? Are we not all in love?

Berowne

Nothing so sure, and thereby all forsworn.

King

Then leave this chat, and, good Berowne, now prove
Our loving lawful, and our faith not torn.

[other townspeople arrive on scene- still hiding and spying on boys]

Berowne

O, 'tis more than need. Have at you, then, affection's men-at-arms!
From women's eyes this doctrine I derive.
They sparkle still the right Promethean fire.
They are the books, the arts, the academes
That show, contain, and nourish all the world.
Else none at all in ought proves excellent.
[Let] us once lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths.
It is religion to be thus forsworn,
For charity itself fulfills the law,
And who can sever love from charity?

King

Saint Cupid, then, and, soldiers, to the field!

Longaville

Now to plain dealing. Lay these glozes by.
Shall we resolve to woo these girls of France?

King

And win them, too. Therefore let us devise
Some entertainment for them in their tents.

King

IT'S VERY SIMPLE, IT'S VERY STRONG
WE WERE TOO SIMPLE, AND WE WERE WRONG
IT WASN'T VIRTUE WE WERE WINNING
OUR PLAN WAS DOOMED FROM THE BEGINNING

THIS LOVE PLATONIC IS NOTHING REAL

IT'S JUST MORONIC, NO WAY IDEAL
OLD PLATO BUILT THIS GREAT BIG SYSTEM
BECAUSE NO WOMAN EVER KISSED 'IM

FOR LOVE IS LEARNED IN A LADY'S EYE
IT ISN'T IN YOUR BRAIN
LOVE'S THE THING THAT TAKES YOU BY SURPRISE
IT'S NOT EXACTLY SANE

ADVANCE YOUR STANDARDS
SAINT CUPID IS OUR PATRON

[Girls come in with third verse of Cupid Song]

Ladies
CUPID, BE MY HELPER,

Princess
BE MY HERO!

Ladies
HELP ME MAKE A START.

Princess
WON'T YOU-

Princess and Ladies
SEND ME LIKE A FIERY ARROW-

Ladies
ZAP!

Princess and Ladies
STRAIGHT TO HIS HEART,
TO HIS HEART!

Guys
[throwing away sonnets]
WE DON'T NEED A MASTERPIECE
WHAT WE NEED'S A FASTER PIECE
ACTION LIKE A PLAY
OR A DANCE TO CATCH THE EYE

YES, A PLAY
NO, A DANCE
SOMETHING ELSE

Act I scene 8b- 1/22/01 Revision

(Enter Jaquenetta, [with a paper,] and Clown [Costard.]-Jaquenetta approach Berowne- asking him about letter [Berowne begins to exit.]

King
Hey! Where are you running off to?

Berowne
Oh! Um... well..

Jaquenetta (entering with Costard)
I can't make heads or tails of this, ~~Henry~~. Can you help me?

Mr Navarre
King
What have you got there?

Jaquenetta
Oh please read it, Henry. I'm so confused. ~~I swear this is a letter from Berowne, but he says he doesn't know what I'm talking about!~~ *I heard it was from Berowne but it's so fancy-schmancy I can't understand a word!*

Berowne, read it over.
(Berowne, reads the letter.)
(To Jaquenetta.)
Who gave this to you?

Costard
something that would
interest you
(I think

Costard.

King
Who gave it to him?

Costard
Um... ~~Dun Adramadio, Dun Adramadio~~
(Berowne tears the paper.)

~ B. oh it's nothing
King

(to Berowne)
What's the matter? -Why did you tear it?

Berowne
Oh, it was just a joke. Please, just forget about it.

Longaville

*deduced its
from Berowne*

White as wax

It did move him to passion, and therefore let's hear it. ~ modernize
will be the judge of that
Dumaine

(picking up the papers)

It is Berowne's writing, and here is his name.

Berowne

(to Costard)

Ah, you whoreson loggerhead, you were born to do me shame. -

Guilty, Henry, guilty. I confess, I confess.

[short reprise of ALL IN LOVE]

Dumaine

Well, now the number is even. ~ so much for the bet

Costard - comment

Berowne

True, true, we are four. (Pointing to Jaquenetta and Costard.) Will these turtles be gone?

King

Please, folks, leave us to our business. ~ Hence sins away

Costard

Walk aside the true folk, and let the traitors stay.

[Jaquenetta and Costard pretend to leave- Costard stays and tells Jaquenetta to bring some of the other townspeople back to eavesdrop on the boys' conversation]

Berowne

Sweet lords, sweet lovers, O, let us embrace. As true we are as flesh and blood can be.

The sea will ebb and flow, heaven show his face;

Young blood doth not obey an old decree.

We cannot cross the cause why we were born;

Therefore of all hands must we be forsworn.

King

~~Wait... what?! Are we not all in love?~~

Berowne

~~Nothing so sure, and thereby all forsworn.~~

Costard

What about the contract

- so much
for you

King

All right, well that still doesn't solve our problem. Now, Berowne, there's got to be an intelligent way to get around this. Can't you find a loop-hole in our contract or something?

[other townspeople arrive on scene- still hiding and spying on boys]

Berowne

Ah! A loop-hole, of course! ~~Language can be manipulated just as it manipulates. We simply need to reevaluate our agreement. Ha, Ha-~~

~~O, 'tis more than need.~~ Have at you, then, affection's men-at-arms!

From women's eyes this doctrine I derive.

They sparkle still the right Promethean fire.

They are the books, the arts, the academes

That show, contain, and nourish all the world.

Else none at all in ought proves excellent.

[Let] us ~~once~~ lose our oaths to find ourselves,

Or else we lose ourselves to keep our oaths.

~~It is religion to be thus forsworn,~~

For charity itself fulfills the law,

And who can sever love from charity?

Understand?

We need love! These girls may teach us more than all our months of study!

King

Well, what the hell? What're we waiting for?

Longaville

So, what? It's all right? Shall we resolve to woo these girls of France?

King

And win them, too! We've got to come up with a plan!

King

IT'S VERY SIMPLE, IT'S VERY STRONG

WE WERE TOO SIMPLE, AND WE WERE WRONG

IT WASN'T VIRTUE WE WERE WINNING

OUR PLAN WAS DOOMED FROM THE BEGINNING

THIS LOVE PLATONIC IS NOTHING REAL

IT'S JUST MORONIC, NO WAY IDEAL

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IT'S NOT EXACTLY SANE

ADVANCE YOUR STANDARDS
SAINT CUPID IS OUR PATRON

[Girls come in with third verse of Cupid Song]

CUPID, BE MY HELPER,
Ladies

BE MY HERO!
Princess

HELP ME MAKE A START.
Ladies

WON'T YOU-
Princess

SEND ME LIKE A FIERY ARROW-
Princess and Ladies

ZAP!
Ladies

STRAIGHT TO HIS HEART,
TO HIS HEART!
Princess and Ladies

[throwing away sonnets]
Guys
WE DON'T NEED A MASTERPIECE
WHAT WE NEED'S A FASTER PIECE
ACTION LIKE A PLAY
OR A DANCE TO CATCH THE EYE

YES, A PLAY
NO, A DANCE
SOMETHING ELSE
SOMETHING SMART
SOMETHING SHARP
A MASQUERADE!

Townspeople

HA HA, YOU FOOLS WE TOLD YOU SO!
IN LESS THAN ONE HOUR YOUR OATH DID GO!
NO ONE CAN RESIST FINDING LOVE IN EDEN
SOME HAVE TRIED BUT NONE SUCCEEDED

Guys

FOR KATHERINE
FOR ROSALINE
MARIA
HER MAJESTY

Ladies

CUPID, BE MY TEACHER,
CUPID TAKE MY PART,
CUPID BE MY SHOOTER,
CUPID I'M YOUR DART,
CUPID, I'LL ADORE YOU IF YOU
SEND ME LIKE A GOLDEN ARROW
STRAIGHT TO HIS HEART!
TO HIS HEART!

Guys

AND I WILL LOVE ONLY HER 'TIL THE DAY I DIE!

Townspeople

HOW WILL THEY WOO?
AND WIN THEM TOO?
OH HO, ALAS THESE FOOLISH MEN!
LET'S GIVE THEM TIME-
BE BACK IN TEN!

[They exit.]

Love Me, Love Me Not

I.8b.1

[Jaquenetta and Costard enter with letter]

Jaquenetta

Oh Mr. Navarre, Mr. Navarre! Holofernes told me that I'm 'sposed to ... uh... deliver this to your hand.

King

What is it?

Costard

I think you'll find it *very* informative.

indicate

King

Berowne, read it over.

(Berowne, reads the letter.)

Well?

Berowne

Oh, it's nothing- nothing at all!

(starts to tear letter)

Longaville

We'll be the judges of that!

Dumaine

(picking up the papers)

It is Berowne's writing, and here is his name.

Berowne

(to Costard)

Ah, you whoreson loggerhead, you were born to do me shame. –
Guilty, Henry, guilty. I confess.

Dumaine

Well, now the number is even.

Costard

So much for your bet! (Under his breath)

Berowne

(Pointing to Jaquenetta and Costard.) Will these turtles be gone?

Love Me, Love Me Not

I.8b.2

King

Hence sirs, away!

Costard

Walk aside the true folk, and let the traitors stay.

[Jaquenetta and Costard pretend to leave- Costard stays and tells Jaquenetta to bring some of the other townspeople back to eavesdrop on the boys' conversation]

Berowne

Sweet lords, sweet lovers, O, let us embrace. As true we are as flesh and blood can be.
The sea will ebb and flow, heaven show his face;
Young blood doth not obey an old decree.
We cannot cross the cause why we were born;
Therefore of all hands must we be forsworn.

Costard

[from behind a bush]

What about the contract?!

King

Oh yes, the contract. Berowne, you've got to find a loop-hole. To prove our loving lawful and our faith not torn.

Berowne

Right!

From women's eyes this doctrine I derive.
They sparkle still the right Promethean fire.
They are the books, the arts, the academes
That show, contain, and nourish all the world.
Else none at all in ought proves excellent.
[Let] us lose our oaths to find ourselves,
Or else we lose ourselves to keep our oaths.
Understand?

We need love! These girls may teach us more than all our months of study!

King

Well, what the hell? What're we waiting for?

King

IT'S VERY SIMPLE, IT'S VERY STRONG

Love Me, Love Me Not

I.8b.4

WHAT WE NEED'S A FASTER PIECE
ACTION LIKE A PLAY
OR A DANCE TO CATCH THE EYE

YES, A PLAY
NO, A DANCE
SOMETHING ELSE
SOMETHING SMART
SOMETHING SHARP
A MASQUERADE!

Townspeople

HA HA, YOU FOOLS WE TOLD YOU SO!
IN LESS THAN ONE HOUR YOUR OATH DID GO!
NO ONE CAN RESIST FINDING LOVE IN EDEN
SOME HAVE TRIED BUT NONE SUCCEEDED

Guys

FOR KATHERINE
FOR ROSALINE
MARIA
HER MAJESTY

Ladies

CUPID, BE MY TEACHER,
CUPID TAKE MY PART,
CUPID BE MY SHOOTER,
CUPID I'M YOUR DART,
CUPID, I'LL ADORE YOU IF YOU
SEND ME LIKE A GOLDEN ARROW
STRAIGHT TO HIS HEART!
TO HIS HEART!

Guys

AND I WILL LOVE ONLY HER 'TIL THE DAY I DIE!

Townspeople

HOW WILL THEY WOO?
AND WIN THEM TOO?
OH HO, ALAS THESE FOOLISH MEN!
LET'S GIVE THEM TIME-
BE BACK IN TEN!

[They exit.]

Brian Steady
1st Copy
1-15-01

Shakespeare's *Love's Labours Lost* Act 5, Scene 2 Lines 1-164

Princess

Sweethearts, we shall be rich ere we depart,

If fairings come thus plentifully in.

A lady walled about with diamonds!

Maui

Look you what I have from the loving king.

(she shows a jewel)

Rosaline

Madam, came nothing else along with that?

Princess

Nothing but this? Yes, as much love in rhyme

As would be crammed up in a sheet of paper

Writ o' both sides the leaf, margent and all,

That he was fain to seal on Cupid's name.

~~Maui~~

Rosaline

~~That was the way to make his godhead wax,~~

*

For he hath been five thousand year a boy. (Cupid)

Katherine

Ay, and a shrewd unhappy gallows, too.

Rosaline

You'll ne'er be friends with him. He killed your sister.

Katherine

He made her melancholy, sad, and heavy,
And so he died. Had she been light with you,
Of such a merry, nimble, stirring spirit,
She might ha' been a grandam ere she died.
And so may you, for a light heart lives on.

Rosaline

What's your dark meaning, mouse, of this light word?

Katherine

A light condition in a beauty dark.

Rosaline

We need more light to find your meaning out.

Katherine

You'll mar the light by taking it in snuff;

Therefore I'll darkly end the argument.

Rosaline

Look what you do, you do it still I' th' dark.

Katherine

So do not you, for you are a light wench.

Rosaline

Indeed, I weigh not you, and therefore light.

Katherine

You weigh me not? O, that's you care not for me.

Rosaline

Great reason: for past care is still past cure.

Princess

Well bandied both; a set of wit well played.

But, Rosaline, you have a favor too.

Who sent it? And what is it?

Rosaline

I would you knew.

An if my face were but as fair as yours,
My favor were as great. Be witness this.

(she shows a gift)

Nay, I have verses too, I thank Berowne;
The numbers true; and were the num'bring too,
I were the fairest goddess on the ground.
I am compared to twenty thousand fairs.
O, he hath drawn my picture in his letter.

Princess

Anything like?

Rosaline

Much in the letters, nothing in praise.

Princess

Beautious as ink: a good conclusion.

Katherine

Fair as a text B in a copybook.

Rosaline

Ware pencils, ho! Let me not die your debtor,

My red dominical, my golden letter.

O, that your face were not so full of O's!

Princess

A pox of that jest! And I beshrew all shrows.

But, Katherine, what was sent to you

From fair Dumaine?

Katherine

Madam, this glove.

(she shows the glove)

Princess

Did he not send you twain?

Katherine

Yes, madam, and moreover,

Some thousand verses of a faithful lover,

A huge translation of hypocrisy,

Vilely compiled, profound simplicity.

Maria



This, and these pearls, to me sent Longaville.

(she shows a paper and pearls)

The letter is too long by half a mile.

Princess

I think no less. Dost though not wish in heart

The chain were longer and the letter short?

Maria

Ay, or I would these hands might never part.



Princess

We are wise girls to mock our lovers so.

Rosaline

They are worse fools to purchase mocking so.

That same Berowne I'll torture ere I go.

O, that I knew he were but in by th' weeks,

How I would make him fawn, and beg, and seek,

And wait the season, and observe the times,

And spend his prodigal wits in bootless rhymes,

And shape his service wholly to my hests,

And make him proud to make me proud that jests!

So pair-taunt-like would I o'ersway his state,
That he should be my fool, and I his fate.

Princess

None are so surely caught, when they are catch'd,
As wit turned fool. Folly in wisdom hatch'd
Hath wisdom's warrant and the help of school,
And wit's own grace a learned fool.

Rosaline

The blood of youth burns not with such excess
As gravity's revolt to wantonness.

Maria

Folly in fools bears not so strong a note
As fool'ry in the wise, when wit doth dote,
Since all the power thereof it doth apply
To prove, by wit, worth in simplicity.

(enter Boyet)

Princess

Here come's Boyet, and ~~mirth~~ is in his face.

Boyet

O, I am stabbed with laughter. Where's her grace?

Princess

Thy news, Boyet?

Boyet

Prepare, madam, prepare.

Arm, wenches, arm. Encounters mounted are
Against your peace. Love doth approach, disguised,
Armed in arguments. You'll be surprised.
Muster your wits, stand in your own defense,
Or hide your heads like cowards, and fly hence.

Princess

Saint Dennis to Saint Cupid! What are they
That charge their breath against us? Say, scout, say.

Boyet

Under the cool shade of a sycamore,
I thought to close mine eyes some half an hour.
When, lo, to interrupt my purposed rest,

Toward that shade I might behold addressed
The King and his companions. Warily
I stole into a neighbor thicket by,
And overheard what you shall overhear:
That, by and by, disguised, they will be here.
Their herald is a pretty knavish page
That well by heart hath conned his embassy.
Action and accent did they teach him there:
"Thus must thou speak," and "thus thy body bear."
And ever and anon they made a doubt
Presence majestical would put him out;
"For," quoth the King, "an angel shalt thou see;
Yet fear not thou, but speak audaciously."
The boy replied "An angel is not evil.
I should have feared her had she been a devil."
With that, all laughed and clapped him on the shoulder,
Making the bold wag by their praises bolder.
One rubbed his elbow thus, and fleered, and swore
A better speech was never spoke before.
Another with his finger and his thumb,
Cried "Via We will do 't, come what will come."
The third he capered and cried "All goes well!"
The fourth turned on the toe, and down he fell.

With that, they all did tumble on the ground
With such a zealous laughter so profound
That in this spleen ridiculous appears,
To check their folly, passion's solemn tears.

Princess

But what, but what? Come they to visit us?

Boyet

They do, they do; and are appareled thus,
Like Muscovites, or Russians, as I guess.
Their purpose is to parley, to court, and dance,
And everyone his love-feat will advance
Unto his several mistress – which they'll know
By favors several which they did bestow.

Princess

And will they so? The gallants shall be tasked,
For, ladies, we will everyone be masked,
And not a man of them shall have the grace,
Despite of suit, to see a lady's face.
Hold, Rosaline, this favor thou shalt wear,
And then the King will court the for the dear.

Hold, take thou this, my sweet, and give me thine

So shall Berowne take me for Rosaline.

(Princess and Rosaline exchange favors)

And change you favors too. So shall your loves

Woo contrary, deceived by these removes.

(Katherine and Maria exchange favors)

Rosaline

Come on, then, wear the favors most in sight.

Katherine

(to princess)

But in this changing, what is your intent?

Princess

The effect of my intent is to cross theirs.

They do it but in mockery merriment,

And mock for mock is only my intent.

Their several counsels they unbosom shall

To loves mistook, and so be mocked withal

Upon the next occasion we meet,

With visages displays, to talk and greet.

Rosaline

(enter Blackamoors with music, the Boy with a speech, the King, Berowne, and the rest
of the Lords disguised.)

1-29-01

I could get used to being the center of attr.

Princess

If they keep giving us gifts like these we'll be rich by the end of the summer. Who knows... we may never leave.

Maria

Longaville gave me some pearls and a very long letter.

Princess

Too bad the pearls aren't longer than the letter.

No kidding!

Maria

That's wishful thinking! But Katherine, what did Dumaine send you?

What did Dumaine send you, Kath

Katherine

I got... a glove!!!

Princess

Just... **A GLOVE?!**

(Katherine looks in her package again)

Katherine

Oh wow! TWO!! He wrote this long letter, but it was so stupid. I couldn't even understand a word of it.

Princess

We are wise girls to mock our lovers so.

Rosaline

They are worse fools to purchase mocking so.

Just wait until Berowne...

I'd like to say a few words to Berowne about now.

Princess

But, Rosaline, you have a gift too. Who sent it? And what is it?

(Rosaline pulls out a tacky paper rose pin)

Well... it's nothing really. (all laugh)

R-

I'm not that good (laugh again)

Rosaline

Who else? Maybe if I were as easy... as pretty as you, then I might get nicer gifts. Oh, I

have verses also. Something to the effect of me being

"the fairest goddess on the ground.

I am compared to twenty thousand fairs.

And, he drew my picture in the letter.

Katherine

Oh, that's *great* really good. It looks just like you.

Princess

I think it makes you look like a cow.

Rosaline

Well, at least the letter was flattering. How I will make him fawn, beg and seek, and wait the season, and spend his very few wits in ~~pointless~~ ^{improving} poetry. He shall be my fool and I his fate.

Princess

If he chooses you for his fate, he is a fool.

(add)
Rosaline

At least Bernanie's IQ is bigger than his age.

SO... *(circled)* You're fat! *Ellen*

Maria

~~Girls, you're both pretty.~~

Princess

Look what Henry sent me.

(Katherine and Maria ad lib "oo's and ah's")

Rosaline

So....is that all?

Princess

No, I was also given a letter.

As much love in rhyme

As could be crammed up in a sheet of paper,

written on both sides of the page, in the margin's and all. Signed Cupid. A.K.A. Henry.

Rosaline

And just like cupid, Henry is and will eternally be a boy. Oh, speaking of immature members of the male sex...

(Enter Costard)

Costard

Prepare, madam, prepare.

Arm, wenches, arm. Encounters mounted are

Against your peace. Love doth approach, disguised,

Armed in arguments. You'll be surprised.

Muster your wits, stand in your own defense,

Or hide your heads like cowards....

I'm a coward. I should have asked her to the fifth grade dance.
Rosaline

Princess

~~Yeah, yeah. Get on with it.~~ *(a little impatient)*

Costard

continued

II.2 Pg. 3

1-29-01

Ladies, I have come on behalf of four highly talented and most unusually handsome and eligible young gentlemen to invite you to a series of festivities to be held at the commodious ~~local~~ Moose Lodge. The first of these will be a masquerade ball. And each of the gentlemen ~~have~~^{has} asked me to deliver to his lady fair a personal letter in which he pours out his inner-most, and ~~very~~^{most} personal, feelings ~~for you~~. They are looking forward to your arrival. Thank you and good afternoon.

Princess

~~Fine get out of here you fool.~~

(The ladies read their respective invitations. They begin the first line aloud, but reading to them selves until they realize they all have the same invitation.)

All

To my exquisitely elegant and beautifully blossoming chrysanthemum.
(they look at each other)

Maria

(continuing)

... Wear your favor to the ball tonight, so that I may recognize you.

Rosaline

(continuing)

... Then I may sweep you away to a private rendezvous where we two lovebirds may chirp and nest.... blah, blah....

(Princess and Rosaline give each other a look)

Are you thinking what I'm thinking?

Maria

I know what you're thinking.
(smiling)

Katherine

(finishing the letter, unaware of what's going on)

Oh....that is so romantic!

~~Katherine~~
Princess

Honey, we're not going to give them the power. Here Rosaline, Take this jewel and I'll wear your...thing.

Maria

~~Katherine~~, give me your gloves and you'll wear my pearls.

~~Sam~~
Rosaline

We'll show those ~~Don Juan's~~. We'll just see were their ridiculous ball will get them. Love. Humph! Anyone would have to be a fool to fall for such sap. ~~like that deserve what they get.~~ ~~Fools~~

Katherine

Not only do you have to be a fool, but suicidal as well.

Princess

(sighs) Katherine sweetie, what are you talking about?

Katherine

Princess.

And now ladies, the masks.

She has completely lost her mind.

Katherine

No girls...I'm serious. What would life be without adventure? We could just live our lives from day to day with no risks. We could go to school, graduate, read our books and magazines and fill our minds with pointless television and whatnot. OR...we could live our life on the edge. Test our limits. Allow ourselves to be hurt.

Maria

Why would you want to let yourself get hurt, Katherine?

Katherine

I'm talking about Love.

Princess

Your little speech is all fine and nice, Katherine, but what does adventure and risk have to do with love.

Katherine

I think that is what makes us attracted to love. Love is not perfect. It is not destined to succeed. We aren't destined to find a prince charming to bring us roses three times a day, breakfast in bed, poetry, long walks on the beach, a light sense of humor, who loves children and of course loves dogs. But isn't it fun looking for it? And when it really happens it's so incredibly magical.

Rosaline

Katherine, those are fairy tale dreams. Life isn't some sappy storybook or romantic comedy. You have to grow up and realize that we don't live in a perfect world. It's about looking out for yourself. An open heart is destined to become a broken one.

Katherine

Maybe so. But, I don't want to live my life wondering if there really was a real prince charming. I don't want to miss him because I refused to believe he existed,

Love Can be Fatal

because I was strong and wouldn't fall for love. AND I don't want to live my life alone

Maria

Me neither. But do you really believe true love exists?

Katherine

I believe in a love that is real, and beautiful in it's own way. It's a love where you may not always get the man you want. It's a love where you may not get all the gifts you want. It's a love where you may not win every argument. But, it's a love that will not leave you lonely. It's a love with someone who truly loves you and you love them back for who they are. It grows with age and never ends. It's the occasional down that makes the ups so high!

Maria

That sounds like a good type of love to me!

Princess

I've always been a woman of adventure. I'm up to a challenge. How about you Rosaline. You might even burn up a few calories in the process.

Rosaline

Is that why you're joining dear? I guess for once you actually make sense Katherine. Let's go have ourselves a little adventure.

Love Can Be Fatal

A **KAT** Love is a pleasure **ROS** Love is a pain - **MARIA** Love is a riddle

REG Drive you insane - **REG/ROS** Love is a curse - **REG** Love can be Sa-tal -

B **MAR** Love is a day-dream **REG** Making you weep -

ROS Love is a night-mare **KAT** Guarding your sleep - **REG/ROS** And what is worse -

C **ROS** - Love can be Sa-tal -

D **ROS** O - ther girls - don't seem to mind love

REG They're con-tent - is they find some way - to find love -

D **MAR** I thought love - would ne-ver aim at me, - **KAT** Thought

ALL I'd stay free - And now it's all I dream - os

"Love Can"

- 2 -

[E] [MAR] [KAT]

[ROS] [ALL]

[E] [ROS]

[KAT] [MAR] [REG]

[ALL]

[H] [ROS]

[ALL]

I REG Think you're too luck-y **ROS -3-** Think you're too smart - Sooner or lat-er **KAT** "Love Can"

ALL You lose your heart - Sad, but it's true - Love can be

Sa - tal - Sa - tal, - Too bad for you

But love can be Sa - tal, - Sa - tal, - Too

bad for you - But love can be Sa - tal - Yes!

Princess

I could get used to being the center of attention. Who knows...we may never leave.

Maria

Longaville gave me some pearls and a very long letter.

Princess

Too bad the pearls aren't longer than the letter.

Maria

No kidding! What did Dumaine send you, Katherine?

Katherine

I got...a glove!!!

Princess

Just...**A GLOVE?!**

(Katherine looks in her package again)

Katherine

Oh wow! TWO!! He wrote this long letter, but it was so stupid. I couldn't even understand a word of it.

Princess

We are wise girls to mock our lovers so.

Rosaline

They are worse fools to purchase mocking so. I'd like to say a few words to Berowne right now...

Princess

Speaking of Berowne...What did you get in your package, Ros?

(Rosaline pulls out a tacky flower pin)

Rosaline

Oh....uh...it's nothing important.

Princess

Come on Rosaline.

(Ros pulls out her gift hesitantly and they all laugh)

Rosaline

What? It's not that bad!

(Pause. Then the three girls start laughing again)

Maybe if I were as...(catches herself starting to insult Regina)... pretty as you, then I might get nicer gifts. Oh, I have verses also. Something to the effect of me being "the fairest goddess on the ground. I am compared to twenty thousand fairs." And, he drew my picture in the letter.

Katherine

Oh, that's great. It looks just like you.

Princess

I think it makes you look like a cow.

Rosaline

Well, at least the letter was flattering. How I will make him fawn, beg and seek, and wait the season, and spend his very few wits in silly poetry.

Princess

Why don't you dangle a bone in front of him? That's always worked for you in the past. Hey, Pierre was even potty trained.

Rosaline

He shall be my fool and I his fate.

Princess

If he chooses you for his fate, he is a fool.

Rosaline

You know what...you're fat!

Princess

Look what Henry sent me.

(Katherine and Maria ad lib "oo's and ah's")

Rosaline

So....is that all?

Princess

No, I was also given a letter. As much love in rhyme as could be crammed up in a sheet of paper, written on both sides of the page, in the margins and all. Signed Cupid. A.K.A. Henry.

Rosaline

And just like cupid, Henry is and will eternally be a boy. Oh, speaking of immature members of the male sex...

(Enter Costard)

Costard

(struggling with his memorization, occasionally checks script)

Prepare, madam, prepare. Arm, wenches, arm. Encounters mounted are against your peace. Love doth approach, disguised, armed in arguments. You'll be surprised. Muster your wits, stand in your own defense, or hide your heads like cowards...(forgetting what's going on, in his "own world") I'm a coward. I have been all my life. I should

Script Revisions - Suggestions 2/14

I. 1 -

- opening speech ~ lyrics?
- studying ...

I. 2 -

- "with - joke" - listen, laugh a lot
- sit thee down sorrow? - word fast yke little better just chill

I. 3

- base wench
- you could tell her in a song
- Dull number stuff

I. 4

- Princess? mention father
- exchange between Berowne + Rosaline - sung?
- Princess line 1.4-3
- end of Bonjour ~ Camping etc.

I. 5

- song repetition
- Armado's line 1.5-2
- Out of jail thing - why Costard - Moté suggest?
- Berowne's monologue 5-3
- Costard's motivation needs to be more clear before song
- intentional misdelivery

I. 6

- Holfernes interaction w/ Princess - motivate song
- misdelivery of letter motivate reprise of Cupid song

I.7

- apostrophus line?

I.8a

- Berowne's opening speech?
more modern speech
- work on language between sonnets
throughout the play

I.8b

- all in Love reprise?
- Berowne's speech?
- Take out 'Have at you'...
- closure of townspeople @ end?

II.1

- Nathaniel line
- add Amado line back in (1.3)
something that doesn't say show business
- Giving up idea about Shakespeare scenes
not give away specifics

II.2

- hostility of Princess?
- wording on monologue
- lead into song ~ Love can be fatal - getting ready

II.3

- Jaquenetta + Amado @ dance
- other townies in dance

II.4

- language - little sudden - clear up, modernize
- everybody sing - What a quander
- trying song?

II.5

- modernize some lines
- build Hamlet
- look @ Lady Macbeth
- Armado red-head line
- another line from Macbeth?
- setting up Father - Who should give news
- the scene begins to cloud - players away (Kerouac - original)

II.6

- more or less Shakespeare?
- leading into Circle of time
- 3 conv. - 1?

II.7

- final song?

by Monday

I.8ab, II.1

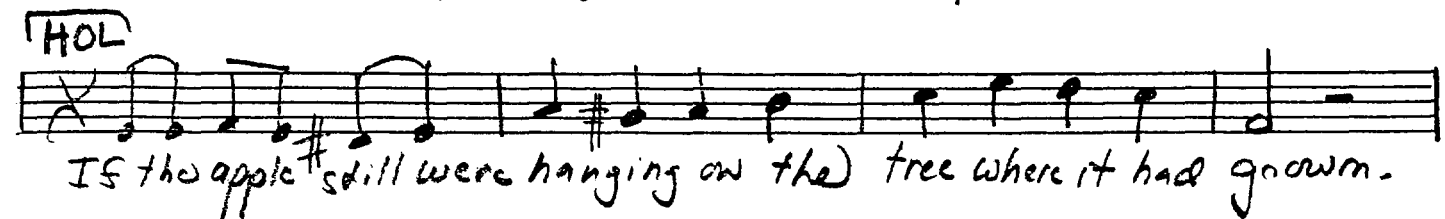
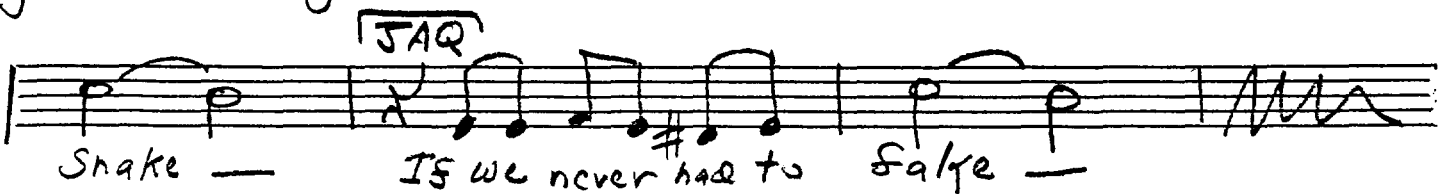
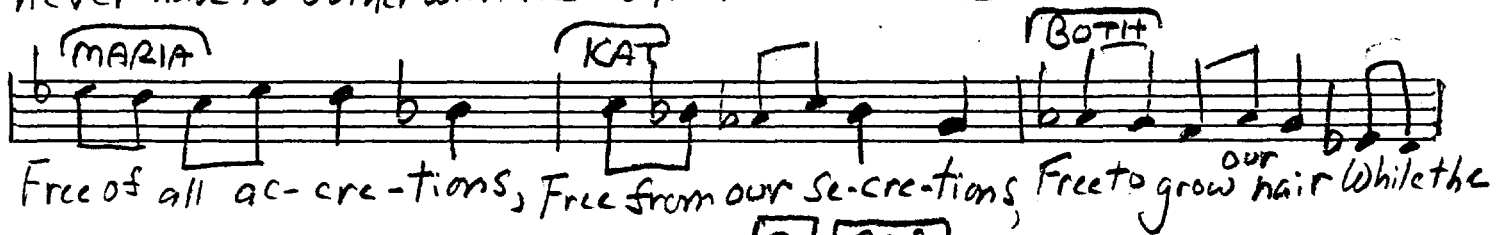
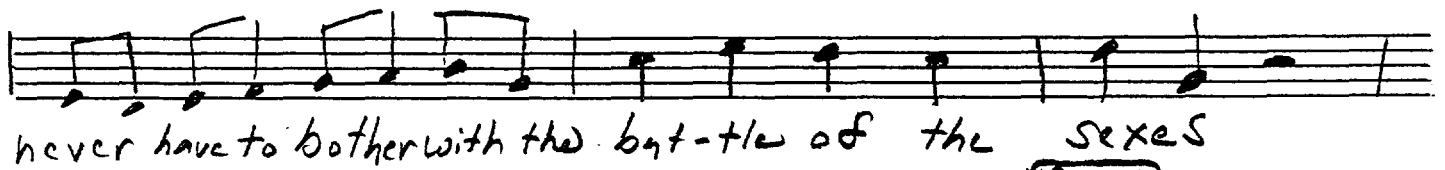
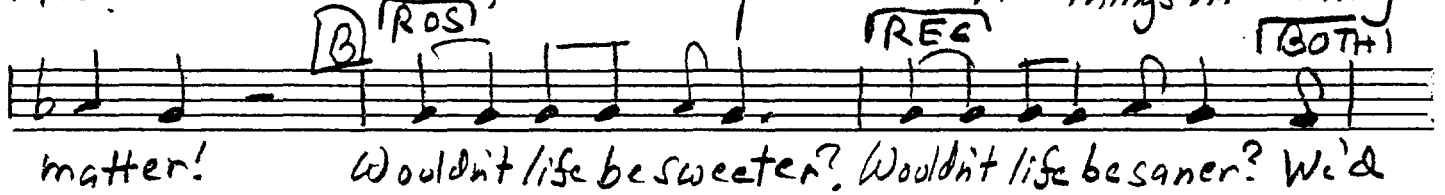
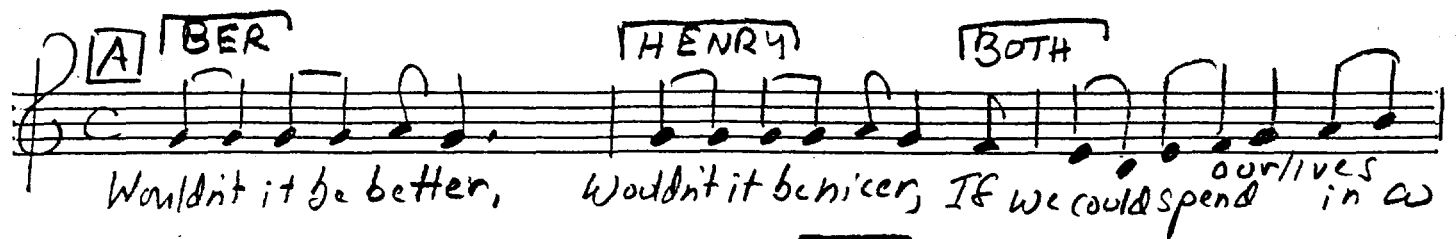
all II.6, II.7, prologue

listen or laugh a lot

Selected Songs

Thanks to the combined efforts of composer, Raphe Crystal, and lyricist, Deloss Brown, the musical score of *Love Me, Love Me Not* was a great success. The music was tailored to each of the performers unique vocal styles. Keys were constantly being adjusted to find the best range. Changes in music and lyrics occurred often –even up through the opening night performance. Included are original versions of the songs we sang in the show, along with a special bonus song that was not used in the final production of the musical.

Prologue (Company)



D NAT/MOTE

-2-

"Prologue"

SK
inter-
-w
-w

There'd be no unhappy lov-ers Wishing underneath the

TARM

lov-ers

That Eve had known to let the God damn'd thing a-

TOULL

E REG

lone, leave it a-lone! No more gaps who shivel,

HEN

BER

ROS

No more doped sonnets, Ev-ry word a masterpiece And ev'ry word a

MARIA

KAT

lie!

Never on his knees to me Never begging "Please" to me

TOUM/LONG

ALL

"Darling, if you leave I will shri-vel up and die, So

F

marry me, oh! - Marry me, oh! - Marry me, Mar-ry me, Mar-

-ry me, Mar-ry me, And I will love on-ly you till the

day

I

die!"

Wouldn't it be better?

IS Love Make Me Forsworn

Nat. A

IS love make me forswo^{rn}, how shall I swear to love? Ah, never faith could

hold if not to beauty vowed. Tho' to myself forswo^{rn}, to

thee I'll faithful prove. Those thoughts ^{that} were my oaks to thee like willows bowed.

Hol: You find not the apostrophus and so miss the accent.
Let me supervise the canzonet.

B Nat.

IS love - make me forswo^{rn} - How shall I swear - to love? Ah,

never faith could hold If not to beauty vowed,

C HOL NAT

Tho' to - my - self forswo^{rn} - To thee I'll faithful prove - These

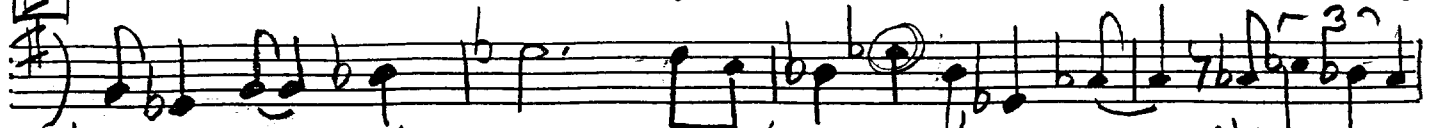
thoughts ^{that} were my oaks To thee like willows bowed.

D

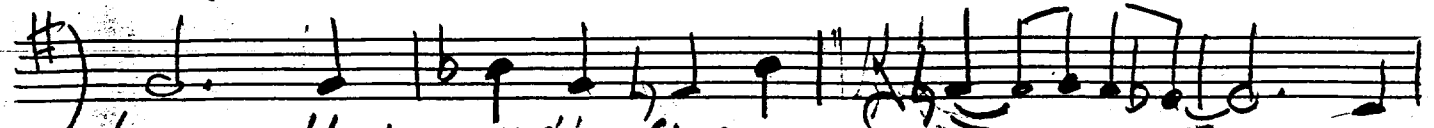
Study his bias leaves - & makes his book thine eyes Where

all those pleasures live - that art would compr^e - hend - IS

E



Knowledge be - the goal, then to know thee shall suffice - Well learned the



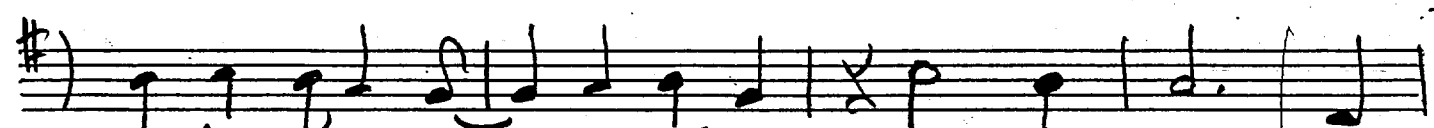
tongue that well can free com - mend. All

Both

F



ignorant that soul that sees thee without won - der Which

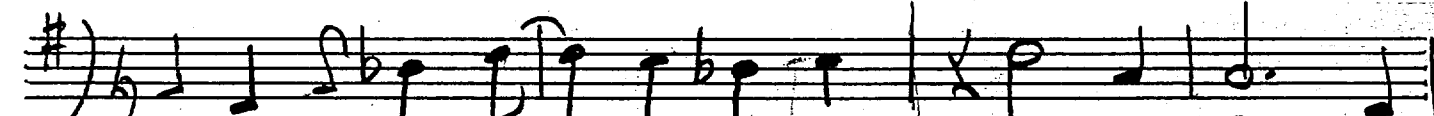


is to me some praise - that I thy parts ad - mire Thy

G

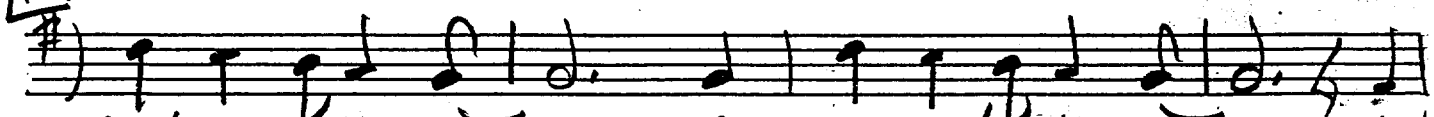


eye Jove's lightning bears, - thy voice his dreadful thun - der, Which



not to an - ger bent - is music and Sweet fire, ce -

H

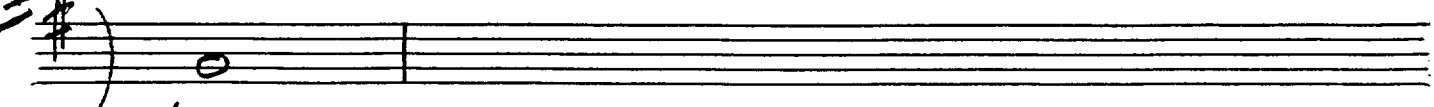


lest - ial as thou art, - O, pardon love this wrong - That



sings the heavens' praise - with such an earth - - ly

I

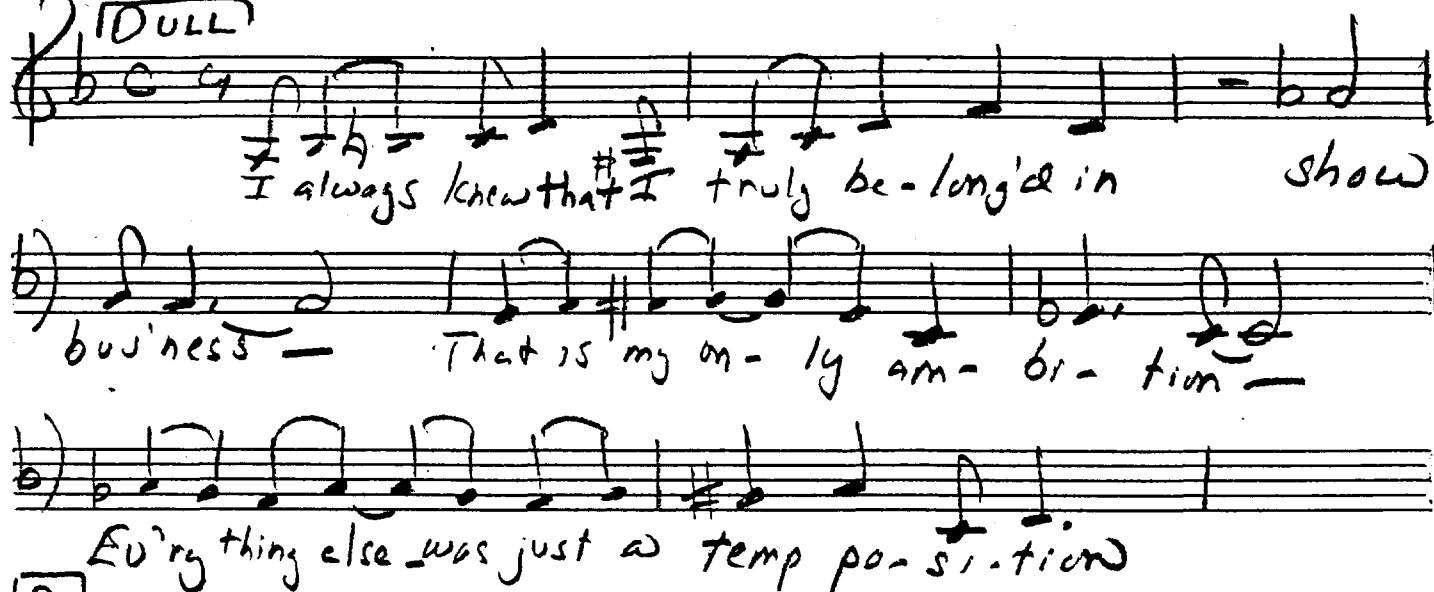


tongue

Show Business

A

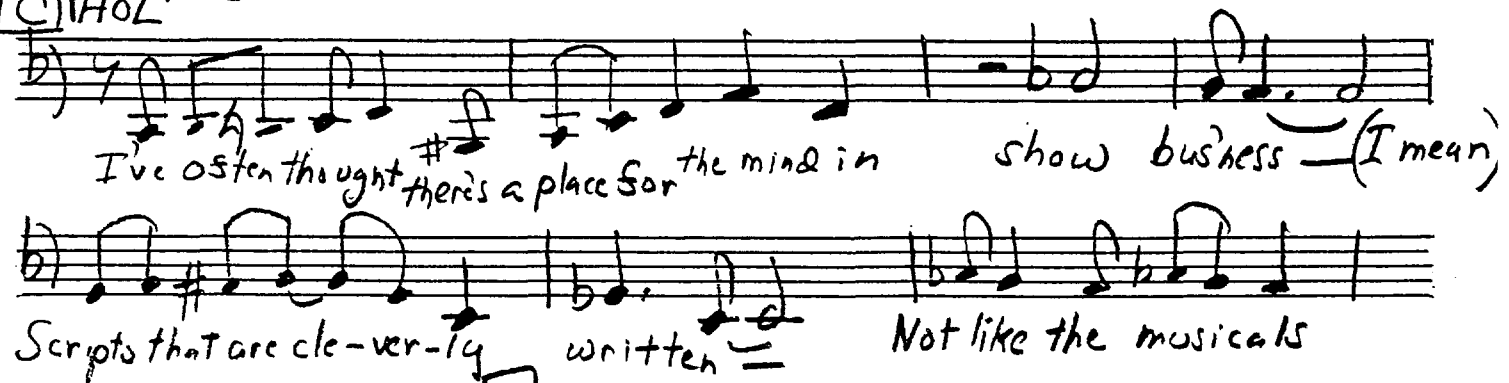
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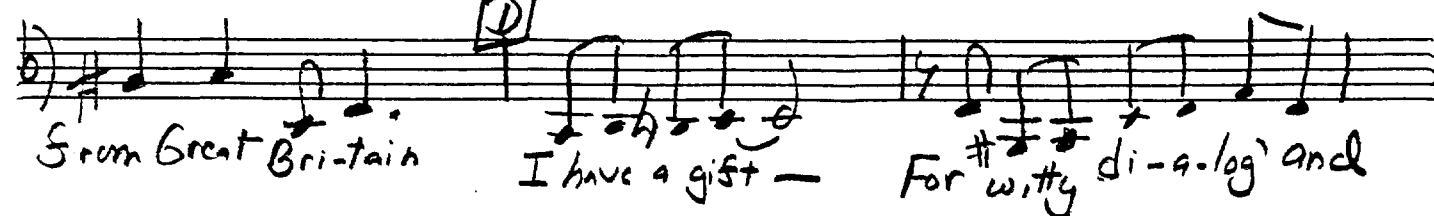
B



C **HOL**



D



re - par - tee — So I've been honing my craft — ^{show} While I

awaiting a craft — ^{show} To appear in a show — on Broad-way -

^{E NAT} Spi-ri-tu-al-i-ty can thrive in show business

Family val - ues are a plus For a bus & truck tour

^F The thea - tre's a temple of Art —

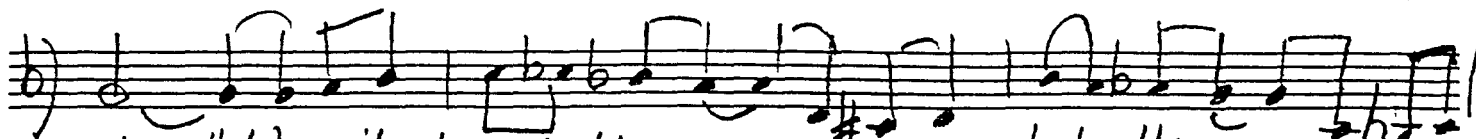
Ev'ryone's pray - ing "Lord bring me a big - ger —

^{G ALL 3} part, "oh — People like us — we ^{show} were born to be in

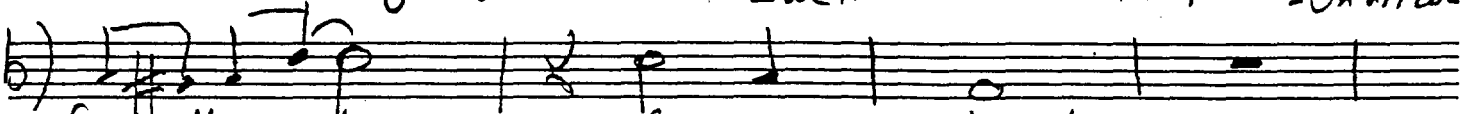
show bus'ness — our — concep - tion of

^H E - den — Doin' a spectacular cold readin'

'Spite of our friends — And our relations sayin' "No, please,

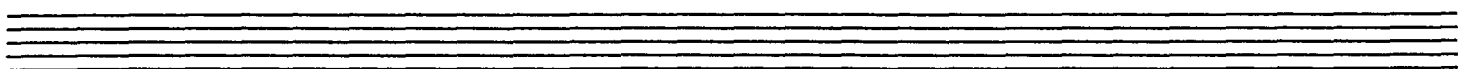
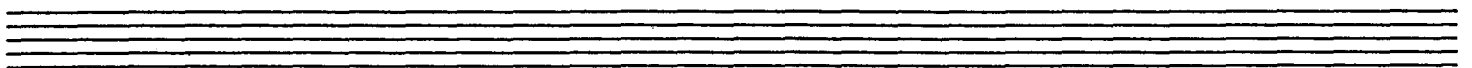
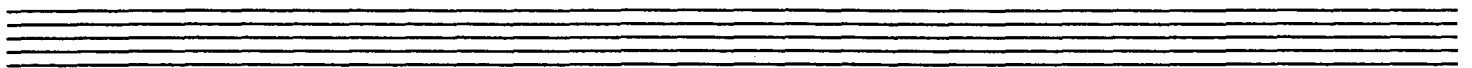
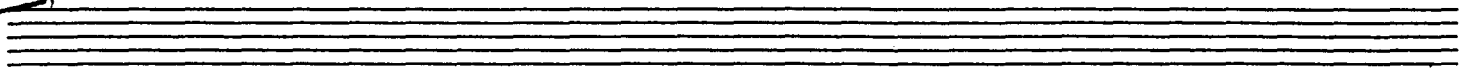


no! — "We won't get outta the race — we'll never slacken the pace — Until we're



Sin all y cast — in a play!

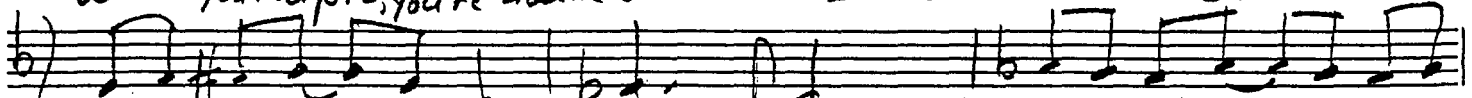
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(J) ARMA DO



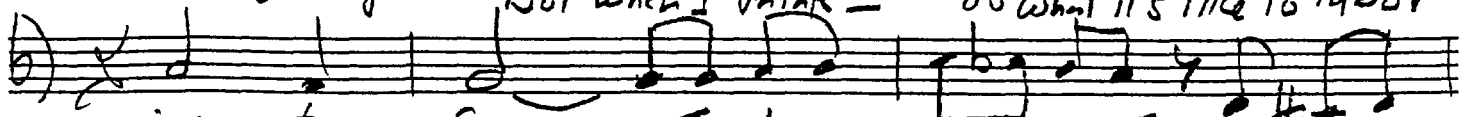
When you're a pro, you're aware o' the cons — of show business —



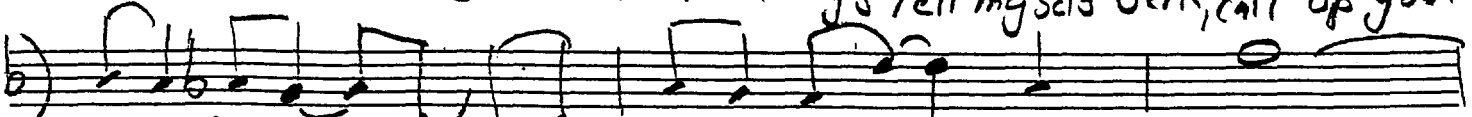
After a sea-son o' tour-ing — Oh, how I wish for some thing



Safe & boring! But when I think — of what it's like to labor



nine to five — I always tell myself "Jerk, call up your



agent for work — Because the theatre's the on — ly place —



you can sur-vive!"

[P] ALL

Summin' it up, There is nothin' we like but show business -
Whether it's Shakespeare or Ma-ma-ma - No other calling his
called us, dammit! We've often tried - to kick the habit but it
won't go 'way - So you can call us nuts - But we are
stuck in our ruts and we're determined to be - In a
play!

Cu-pid
I AN I will love only her 'til the day
day I die And I will love only her 'til the

I TOWN PEOPLE

Does he love me? Does he not? Is it false or Is it what?
GIRLS
Cu-pid help - me Cu-pid
day I die To the day I die To the

Does he love me Does he not I wish
take him bring him send him
day I day I To the day, to the day, to the day, to the

5

I I wish I knew I wish I knew
right to my side
day to the day I die!

[E] 14 GIRLS *Oct One Finale - NEW*

Cupid - is you hear me - **[4 GUYS]** Come to me, be my guide

We don't need a masterpiece What we need's a

Take his heart & bring it near me right - to his

Sister piece Something like a play or a dance

[F] *Side* **[D]** **[B]** **[H]** **[L/D]** **[ALL]**

Yes, a play, No a dance, Something else, Some smart some sharp A masquerade!

[G] COSTARD **[NAT]**

Does she love me? Does she not? Is she cool or is she hot?

What a brilliant idea! It's romantic. They'll like that. For

[ARMADO]

Is she real or Is she what or Am I going cra-zy?

Kathrine, For Rosaline, Ma-ri-a Re-gi-na

[H] GIRLS

Cupid And I will love only her 'til the die

And I will love only her 'til the die

Stop! (Jaguetto, Company)

A JAQ
Stop! Put down your swords! Think of our love, Armado,

Handwritten musical notation for the second line of the song. It begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The lyrics "please don't be oh, so cruel. I've always been" are written below the staff. A box labeled "B" is placed above the staff, indicating the start of the chorus.

Handwritten musical notation for the lyrics "true, love, please, don't fight this duel." The notation is on a single staff with a treble clef and a key signature of one flat (B-flat). The notes are: a half note G4 (true), a half note F4 (love), a quarter note E4 (please), a quarter note D4 (don't), a quarter note C4 (fight), a quarter note B3 (this), a quarter note A3 (duel), and a whole note G3 (duel).


Stop! Hear her ad- vices, Take it to heart, Armado

don't be a goddam fool She on-ly loves

you so please don't fight this duel I be-

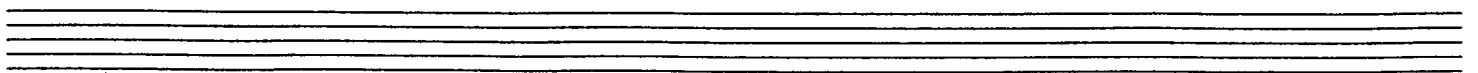
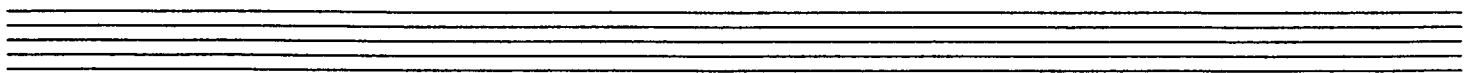
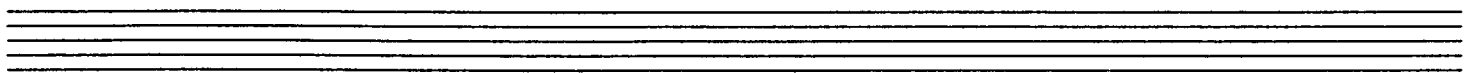
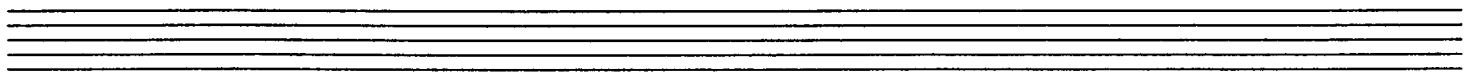
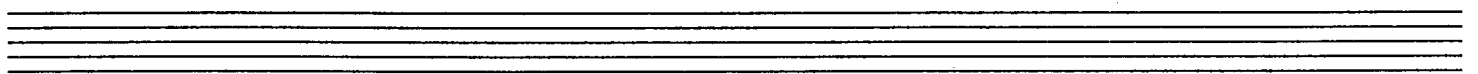
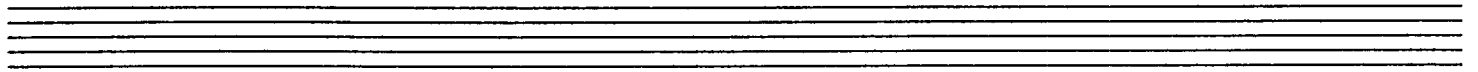
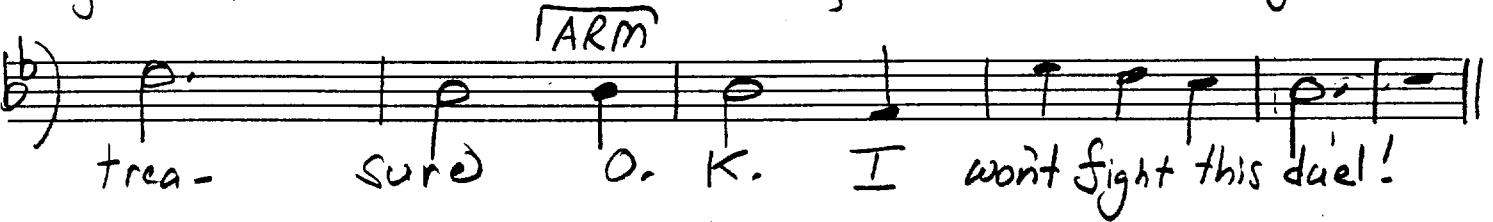
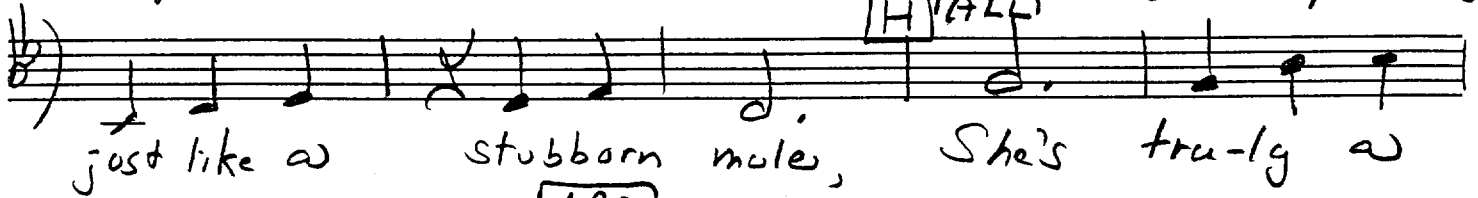
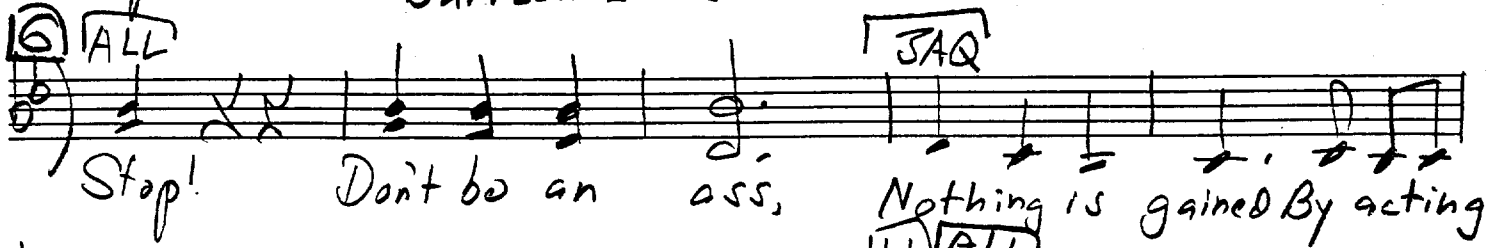
lieved it when you said you loved me - When you said that you cared, I took you

word that you were a changed man - And would give me your all And I

b)  hope & I pray You won't throw it all a-way All because of a

-d-

drop



10. When daisies pied

(A)
When daisies pied - and vio-lets blue - And la-dy smocks - all

silver white - And cuckoo-buds - of yellow hue - Do paint the meadows

(B)
with delight, - The cuckoo then, on ev'ry tree, Mocks married

(C)
men; - for thus sings he, Cuckoo, cuckoo,

cuckoo, cuckoo = O, word of fear, Un-pleasing to a

(D)
mar-ried ear. — When shepherds pipe - on

oaten straws, - And merry larks - are ploughmen's clocks, - When

turtles tread, - and rooks & daws, - And maidens bleach ^{their} summer frocks, - The

(E)

cuckoo then, on ev'ry tree, Mocks married men - for
thus sings he, Cuckoo, cuckoo, cuckoo, cuckoo

O, word of fear, Un-pleasing to a mar-ried ear, - When

ic - i-cles hang by the wall, And Dick the shepherd blows his nail, - And

Tom bears logs in - to the hall, And milk comes frozen home in pail, - When

Wood is nipped, & ways be foul, Then night-ly sings the

Star-ing owl - Tu-whit, tu-who, tu-whit, tu-who, tu-

whit, tu-who = a merry note While greasy Joan doth

keel the pot, - When all a-loud the

wind doth blow, And coughing drowns the parson's saw, - And

birds sit brooding in the snow, And Mar-ian's nose looks red & raw, When

roasted crabs hiss in the bowl, Then nightly sings the

star-ing owl, — Tu-whit, tu-who, tu-whit, tu-who, tu-

whit, tu-who a merry note, While greasy Joan doth

keel the pot. While greasy Joan doth keel the

pot.

Simple Words

4 GUYS **A**
We should have used the time — I should have told her that I

loved her — straight out Simple words —

4 GIRLS
are all you need to say There isn't that much time —

B
To understand what all the words are — a —

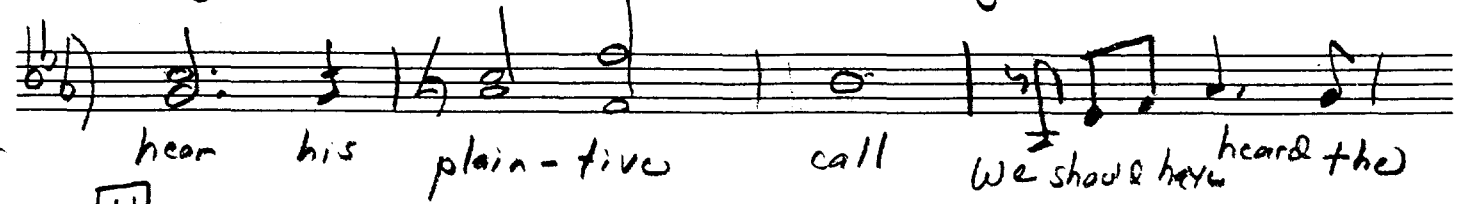
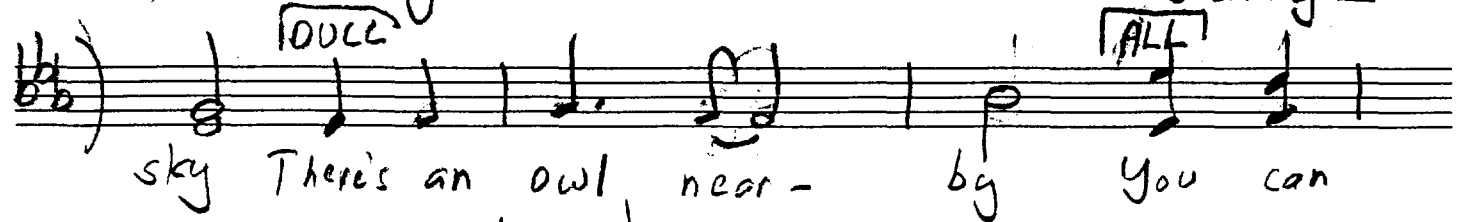
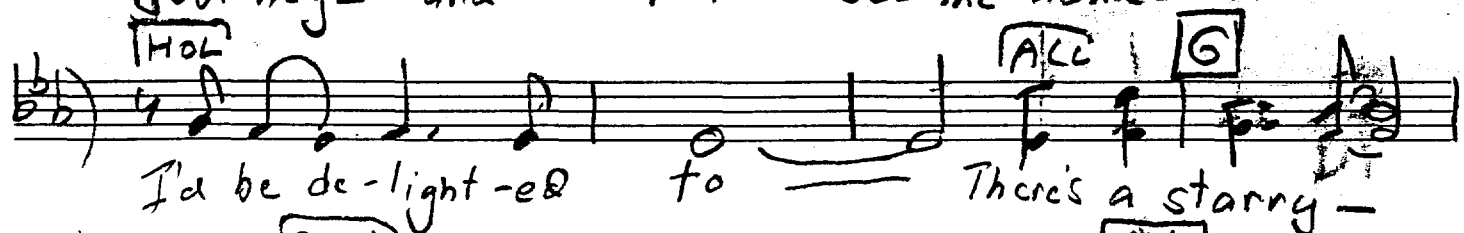
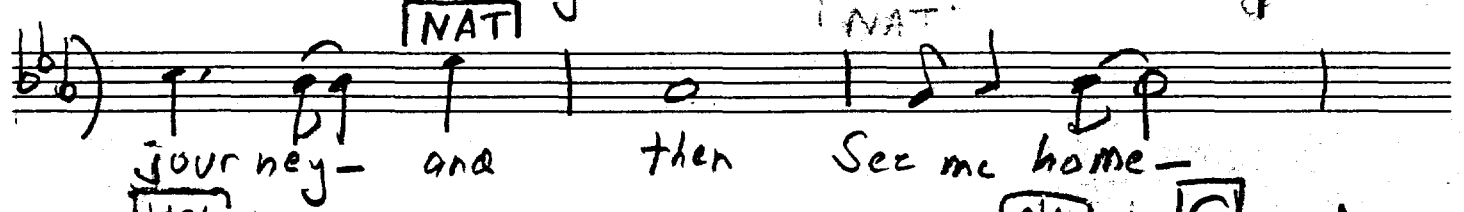
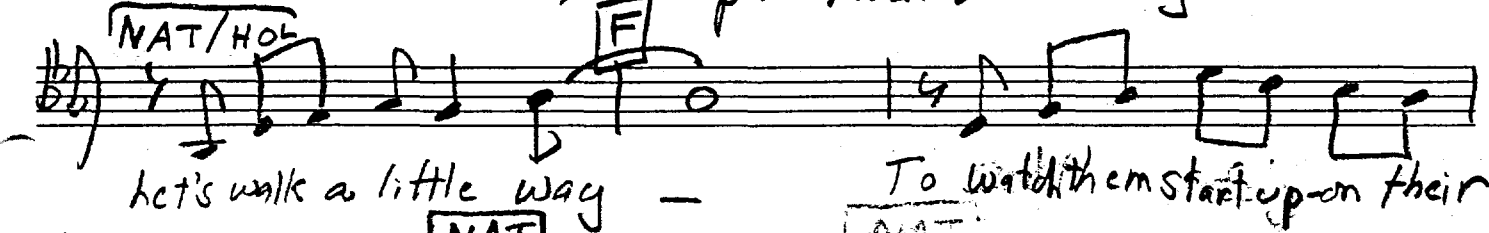
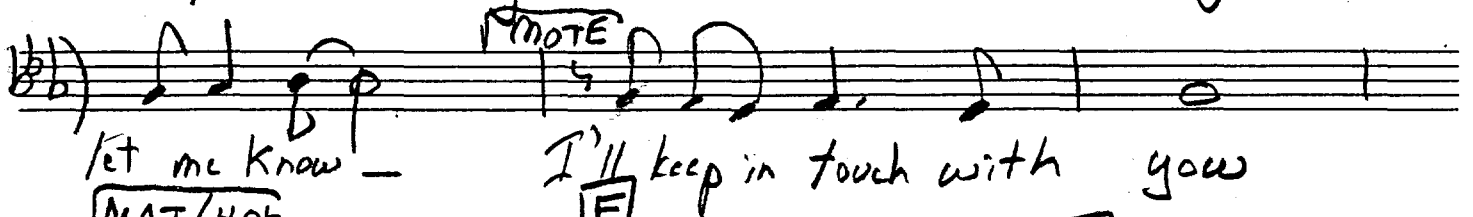
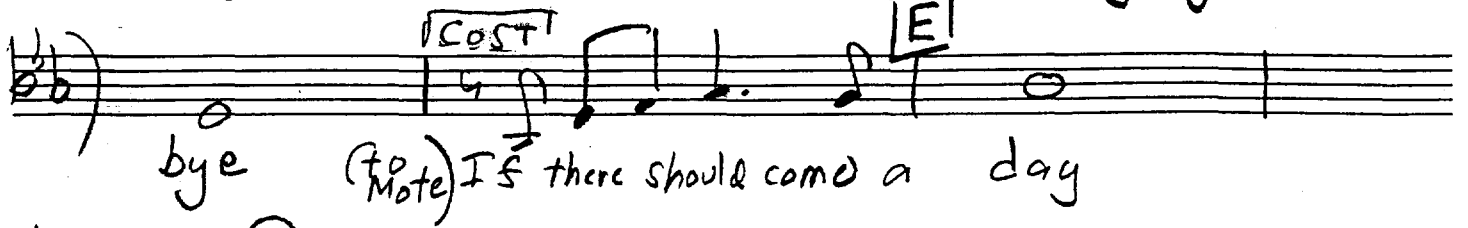
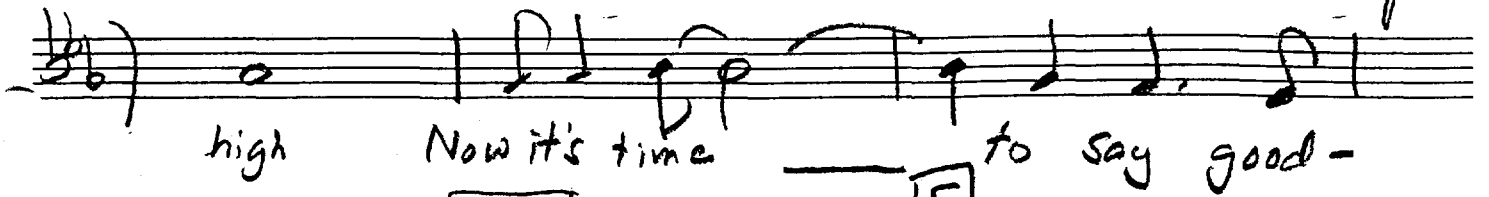
bout Simple words express the things that

ARMAD **C** **JAG**
stay — words like sum-mer — night Words like

BOTH
sum-mer — night Words like head over heels

4 GUYS/4 GIRLS
in love We should have used the

D
words We should have sung when the sun still — was



Now it's time — to say fare-well. — Sum-mer's
 al-most gone Time keeps mov-ing- on You can
 almost feel the fall We should have used the
 time We should have used it while the sun still- was high
 Now it's time — to say good-bye.

